




**PHILHARMONIA**  
PARTITUREN • SCORES • PARTITIONS

# BARTÓK

DER HOLZGESCHNITZTE PRINZ  
THE WOODEN PRINCE  
LE PRINCE DE BOIS  
op. 13

PHILHARMONIA  
PH 393



TP 3907673 3





**Kezdeté 6 órakor.**

**Magy. Kir. Operaház.**

**Szombaton, 1917. május hó 12-én**

(bérletszámla 122 szám, részben felemelt helyek)

**uj betanulással:**  
**A RÁSZEDETT KÁDI**

Vig dalnok egy felemban. Szereplő: úr Kései György fordító: Abrányi Emil Zenei: szerette Black Kristóf.

A kádi ... Venczell Béla ... Össz. vezg. ... Dalnok: Viktor dr.  
Falmó, a feleség ... Mészáros Béla ... Omega, leánya ... Bárány Dóra  
Salma ... Hajós Irma ... Ág ... Kertész Odón  
Keradio ... Szegő Kálmán ... Török: a kádi házában.

**16 perc szünet.**

**Kezdeté 6 órakor.**

**A FÁBÓL FARAGOTT KIRÁLYFI**

Táncjáték egy felemben. Szereplő: úr Balázs Béla zenei: úr Bartók Béla. — Rendezte Balázs Béla.  
Köszönetnyilvánítás: Edénak Ottó. Az előadást vezényli Tanga Egred.

A királyfi ... Pálly Anna ... At ordó ...  
A királykisasszony ... Nemesy Endre ... A csók ...  
A tündér ... Harsányi Boriska ... A három király ...  
A tócsa ... Brada Ede ... A teljes tündér

**16 perc szünet.**

**ÁMOR JÁTÉKAI**

Vig ballet egy felemben. Írta: Mosart. Színház: olaszok. Helyi: Mándor. Vezényli: Bácsi Mándor. Rendezte: Edénak Ottó.

Ámor ... Keresztény ...  
Gála-Mallard ... Keresztény ...  
Colombian ... Fellegi Laura ...  
Táncos ... Brada Ede ...

**Kezdeté 6 órakor, vége 9 1/2 óra után.**

**MŰSOR:**

Vasárnap, május 12-én: **Yucca** (Antal György felvezényli) ... Kezdeté 6 1/2 óra  
Kedden, 15-én: **A fából faragott királyfi** (előadás) ... Kezdeté 6 óra  
**Ámor játéka** (Rendez: helyek)

**HELYÁRAK:**

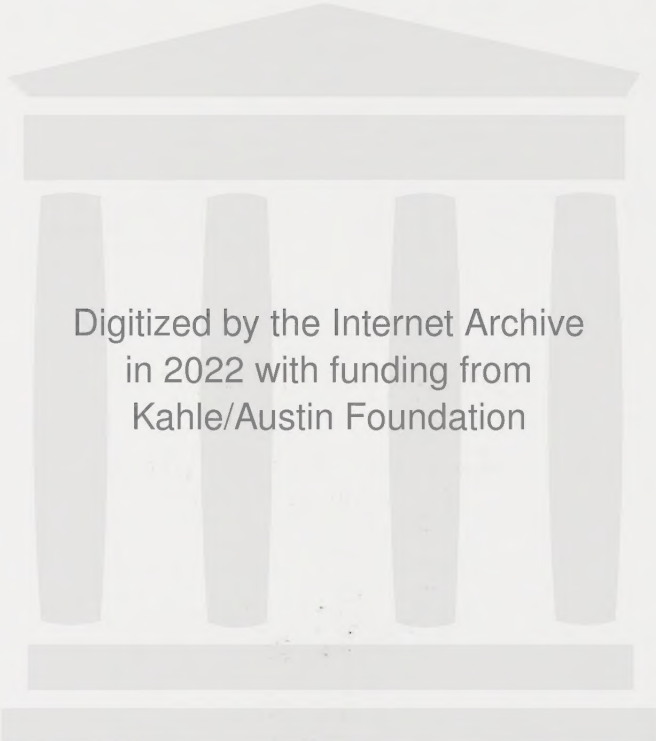
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Pályozó: földszint	47	48	47	30	Félszínház XVIII—XXII sorban	7.20	8.20	4.00	6.20
I emelet	47	48	47	30	II. em. pályozós az I. sorban	4.00	9.20	5.00	6.20
a II. 11. szám	47	48	47	30	a II.	6.20	7.20	4.20	5.20
a II. 2—5.	25	27	19	21	(II) em. ekefény az I.	6.10	6.60	4.10	4.60
Zsolt	16	18	17	20	a II—V. sorban	5.10	5.60	3.10	3.60
Félszínház az I—II. sorban	12	14	10	12	a VI—IX.	4.10	4.60	2.60	3.10
a III—VI.	12	14	10	12	(II) em. ekefény az I. sorban	4.10	4.60	2.60	3.10
a VII—IX.	10	12	8	10	a III—IV. sorban	3.10	3.60	2.10	2.60
a X—XII.	9	10	6	8		2.10	2.60	1.60	2.10
a XIV—XVII. sorban	8	9	5	7					

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Herrn Kapellmeister Egisto Tango in tiefer Dankbarkeit gewidmet

# BÉLA BARTÓK

## DER HOLZGESCHNITZTE PRINZ

Tanzspiel in einem Akt von Béla Bálazs

## THE WOODEN PRINCE

A dancing-play in one act by Béla Bálazs

## LE PRINCE DE BOIS

Ballet en un acte de Béla Bálazs

## A FÁBÓL FARAGOTT KIRÁLYFI

Táncjáték egy felvonásban. Szövegét írta Bálazs Béla

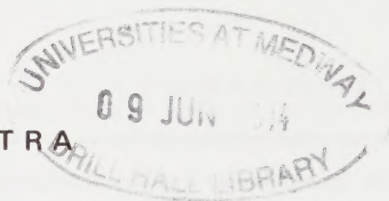
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PHILHARMONIA PARTITUREN  
in der  
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## ORCHESTRA

- 4 Flauti (3., 4. anche Ottavini)
- 4 Oboi (3., 4. anche Corni inglesi)
- 2 Saxofoni (alto in  $mi^b$ , tenore in  $si^b$  anche baritono in  $mi^b$ )
- 4 Clarinetti in  $si^b$  e  $la$  (3. anche Clarinetto in  $mi^b$ , 4. anche Clarinetto basso in  $si^b$  e  $la$ )
- 4 Fagotti (3., 4. anche Contrafagotti)

- 4 Corni in  $fa$
- 4 Trombe in  $si^b$
- 2 Cornette a pistoni in  $si^b$
- 3 Tromboni
- Tuba bassa

Timpani

Batteria: Campanelli  
Xilofono  
Triangolo  
Castagnetti  
Piatti  
Tamburo piccolo  
Gran Cassa  
Tam-tam

Celesta

- 2 Arpe

Violini I

Violini II

Viole

Violoncelli

Contrabassi

## VORWORT

Bartók war Mitte Dreißig, als er das Tanzspiel vom holzgeschnitzten Prinzen komponierte. Fast zwei Dutzend Arbeiten lagen damals, zu Beginn des Ersten Weltkriegs, bereits fertig im Schrank, darunter ein Violinkonzert, die Blaubart-Oper und das nachmals vielzitierte *Allegro barbaro*. Niemand interessierte sich dafür. In seiner autobiographischen Skizze ist zu lesen, daß sich Bartók 1912 vom öffentlichen Musikleben gänzlich zurückgezogen hatte. Er war auf dem Weg zu den Ursprüngen der Musik zunächst zu den Bauern seiner ungarischen Heimat gegangen, um ihre Lieder und Tänze aufzuzeichnen, dehnte diese Forschungsreisen aber bald auf die benachbarte Slowakei und Rumänien aus und hätte, wäre nach dem „bescheidenen Anfang“ eines Abstechers nach Arabien der Krieg nicht ausgebrochen, wohl noch entlegenere Fundorte aufgespürt.

In der Musik zum holzgeschnitzten Prinzen ist das Ergebnis dieser intensiven Grundlagenforschung, das für Bartóks künstlerischen Werdegang entscheidend und für eine entscheidende Entwicklungsphase der europäischen Musik richtungweisend gewesen ist, bereits bis zu einem hohen Grad schöpferischer Sublimation verarbeitet. Der Anteil der Folklore, vor allem der magyarischen, liegt in den Elementen, in der Substanz und Zusammensetzung des Materials, für die besonders die zahlreichen modalen und pentatonischen Gliederungen des Melodiegefüges charakteristisch sind, in den spezifischen Grundbestandteilen des Stoffs. Form und Inhalt sind ein Produkt der Phantasie, einer freilich straff gezügelten, noch auf die Spielregeln der Tradition fixierten Phantasie.

Das Libretto von Balázs ist zwar in einer anderen künstlerischen Größenordnung zu sehen, weist aber in seiner Mischung aus naivem Märchenzauber und Naturmystik, aus Moralität und Symbolismus, verwandte Züge auf und mochte Bartóks Intentionen daher sehr weit entgegengekommen sein. Das Initialmotiv ist das in der okzidentalen Märchenwelt (aber auch sonst) weitverbreitete Motiv der beiden Königskinder, die nicht zusammenkommen können. Balázs gibt ihm eine positive Wendung, setzt jedoch das Motiv des Liebesopfers davor und, als Hauptmotiv, das des Siegs der Erkenntnis über den äußeren Schein. Der Prinz muß die ad hoc mobilisierten feindlichen Mächte des Waldes bezwingen, um dem Ziel seiner Wünsche näherzukommen; den wildgewordenen Bach, der ihm danach den Weg abschneidet (das tiefe Wasser), bezwingt er freilich nicht. In einer späteren Parallelszene unterliegt auch die Prinzessin der dämonischen Naturgewalt, die mit ihren bösen und guten Eigenschaften in der Gestalt einer Fee personifiziert ist. Diese Fee ist es denn auch, die den mit Mantel und Krone geschmückten Stab, dessen sich der Prinz bedient, um die Aufmerksamkeit der Geliebten auf sich zu lenken, lebendig macht und dadurch den dramatischen Konflikt zwischen Wirklichkeit und Schein heraufbeschwört. Die



beiden Königskinder, die den Widerstreit an sich selbst, an ihrer eigenen Gefühlslage, erfahren, entscheiden ihn kraft reinen Herzens, indem sie sich, aller Attribute äußeren Glanzes entledigt, zwei liebende Menschenkinder, rückhaltlos füreinander entscheiden. Das ist, kurz skizziert, der Inhalt des Balletts.

Bartóks Musik kaschiert manche allzu naiven Ansätze des Librettos, obgleich sie die eigene naive Grundhaltung keineswegs verleugnet. Sie steht noch fest in der Tradition des romantischen Musiktheaters; auch die Nähe Richard Wagners ist, besonders in der naturmystischen Dreiklangemphase des Vor- und des Nachspiels oder in den wogenden Geisterstimmen des Waldes und des Wassers, noch deutlich spürbar. Der große instrumentale Aufwand trägt vielleicht manches dazu bei. In der formalen Zurichtung, zumal in der durchwegs dominierenden Technik der entwickelnden Variation, lenkt Bartók dagegen entschlossen auf klassische Prinzipien ein. Die heterogenen Kräfte, die er dadurch in Bewegung setzt, werden streckenweise nur durch die strenge Disziplin seines Stilwillens im Gleichgewicht gehalten. Im Tanz der Prinzessin mit dem Holzgeschnitzten, dem Hauptstück des Balletts, gelingt ihm freilich die vollendete Balance, der Ausgleich selbst gegensätzlichster Gestalt-, Ausdrucks- und Stilkomponenten, der auch den Charakter seiner späteren Musik prägt. Dem szenischen Konzept nach ist dieses Stück eine ausschweifende Groteske, und als solche muß es bei einer Darstellung auf der Bühne auch über die Rampe kommen; in seiner musikalischen Ausführung ist es aber ein Stück autonomer Form- und Ausdruckskunst, das durchaus sich selbst genügt. Bartók bedient sich der Variation hier im engeren Sinn der Satztechnik als eines Mittels der periodisch gegliederten thematischen Veränderung. Dabei hat er sich von den starren Regeln des Handwerks bereits völlig freigearbeitet. Auch im harmonischen Aufbau des Satzes und in der Orchestration, die er zur Gänze dem Prinzip der Veränderung unterordnet, hat er alle Usancen weit hinter sich gelassen. Gehäufte Tritonusspannung, Sekund- und Septimklangballungen und extrem geschärfte Bläserakzente rücken das Stück in freundnachbarliche Beziehung eher zu Schoenberg als zu Strawinsky, dessen wenig älterer Petruschka, auch schon ein rechter Wechselbalg des Tanztheaters und aus ähnlichem Holz geschnitzt, dem Märchenprinzen Bartóks nichtsdestoweniger ein bißchen auf die Sprünge geholfen haben mag. Das Thema des Phantoms ist übrigens eine deutlich profilierte Variante dessen, mit dem der echte Prinz zum erstenmal in Erscheinung tritt, was wiederum mehr der kasuistischen Strenge der Wiener Schule entspricht als der eher legeren Verfahrensweise des „russischen“ Strawinsky. (Man vergleiche die Entrees der beiden Prinzen: Ziffer 19, Andante, und die korrespondierende Stelle vier Takte nach Ziffer 82.)

In der Bühnenfassung besteht die Prinzenmusik aus sieben Teilen nebst Vor- und Nachspiel, die durch episodische Übergänge miteinander verbunden, doch in sich geschlossene Tanznummern sind. Bartók hat sie genau bezeichnet: I. Tanz, *Tanz der Prinzessin im Wald*; II. Tanz, *Tanz der Bäume*; III. Tanz, *Wellentanz*; IV. Tanz, *Tanz*

*der Prinzessin mit der Holzpuppe*; V. Tanz, *Die Prinzessin zerrt und zupft an ihm* (dem Holzprinzen) *und will ihn zum Tanz nötigen* (eigentlich eine Art Nachtanz); VI. Tanz, *Mit verführerischem Tanz will sie ihn* (den echten Prinzen) *zu sich locken*; VII. Tanz, *Die Prinzessin will erschrocken zu ihm* (zum wahren Geliebten) *eilen, doch der Wald hält sie auf*. Ein bemerkenswertes Kennzeichen dieser Gliederung ist, daß das Kernstück, der Tanz des Holzprinzen, ziemlich genau in der Mitte steht.

Die erste Konzertifassung, die kleine Suite, hat nur drei Teile: Walddanz, Wellentanz, Tanz der Prinzessin mit der Holzpuppe. Dieser Version, die einen eigenen Schluß bekam, hat Bartók später eine erweiterte Fassung hinzugefügt, die sich aus fünf Teilen zusammensetzt und auch durch die Wiedereinführung der ursprünglichen Rahmensätze der Originalfassung des Balletts sehr nähert. Das Hauptstück steht allerdings auch hier am Schluß, wodurch sich der formale Aspekt vom Typ der symmetrischen Bogenform zu dem der Steigerungsform verschiebt. Die Teile sind im einzelnen folgendermaßen betitelt: Vorspiel, Die Prinzessin, Der Wald, Arbeitslied des Prinzen, Der Bach, Tanz des holzgeschnitzten Prinzen, Nachspiel.

Beide Konzertifassungen erscheinen, in einer Dirigierpartitur vereinigt, gesondert von der Bühnenfassung. Sie sind auf Grund handschriftlicher Aufzeichnungen Bartóks von Denijs Dille sorgfältig revidiert worden und können daher die volle Authentizität für sich in Anspruch nehmen.

Das Ballett ist 1917 unter der Leitung von Egisto Tango in Budapest zum erstenmal über die Bretter gegangen und war Bartóks erster großer Publikumserfolg.

F.S.

#### **Zur Neuausgabe der Partitur des Balletts:**

Durch die liebenswürdige Vermittlung des ehemaligen Direktors vom Bartók-Archivum in Budapest, Denijs Dille, ist uns aus dem Besitz Bartóks eine Partitur der Bühnenfassung, welche Streichungen von der Hand des Komponisten enthält, bekanntgeworden. Diese Streichungen sind sehr sorgfältig durchgeführt, das heißt die durch neue Anschlußpunkte sich ergebenden Übergänge sind in Stimmführung und Instrumentation bis ins Detail durchgearbeitet. Mit viel Wahrscheinlichkeit können diese Streichungen als definitiv betrachtet werden, wenn auch der endgültige Beweis dafür bislang noch nicht erbracht ist, da diesbezüglich mündliche oder schriftliche Hinweise seitens des Komponisten zu fehlen scheinen.

Wir haben diese in vieler Hinsicht interessanten Streichungen im Notentext vermerkt und Bartóks geänderte Übergänge, kleingedruckt, auf gesonderten Seiten unmittelbar folgen lassen. Im Orchestermaterial sind die Streichungen mit den geänderten Übergängen ebenfalls berücksichtigt.

Außer den möglicherweise als definitiv zu betrachtenden Streichungen finden sich in Bartóks Handexemplar weitere Streichungen, welche der Komponist durch die Bezeichnung „marad“ („bleibt“) später widerrufen hat. Es scheinen dies Streichungen zu sein, zu denen Bartók die Umstände der einen oder anderen Aufführung gezwungen haben. Zwei dieser später widerrufenen Streichungen mußten jedoch auch in den Notentext übernommen werden (ab 2. Takt vor 122 bis inklusive 3. Takt vor 126, sowie ab 3. Takt nach 131 bis 137): Bartók hat wohl die Streichung selbst, nicht aber die durch sie bedingte weitgehende Änderung in den benachbarten Takten widerrufen. Es bleibt dahingestellt, ob die beiden letztgenannten Streichungen nicht doch als definitiv anzusehen sind.

Eine Liste der widerrufenen Streichungen befindet sich im Anhang.

## PREFACE

Bartók was in his mid-thirties when he composed the ballet "The Wooden Prince." At the time — World War I was just beginning — he had almost two dozen finished works lying in the cupboard, among them a violin concerto, "Bluebeard's Castle" and the "Allegro barbaro" which was to attain such subsequent notoriety. No one was interested in them. In Bartók's autobiographical sketch we are told that he had withdrawn completely from public musical life in 1912. On his way back to re-discover the fountainhead of music he had turned first to the peasants of his Hungarian homeland, to note down and record their songs and dances; later, he had extended his research trips to the neighbouring countries of Slovakia and Rumania. Had the war not broken out shortly after the "modest beginning" of an excursion to Arabia, he would surely have gone still further afield.

The outcome of this intensive research into the bases of music, which was decisive for Bartók's artistic growth and which pointed the way for a decisive evolutionary phase of European music, is already present in the music of "The Wooden Prince" in a high degree of creative sublimation. The share of folklore, especially Magyar folklore, in the work lies in the basic components: in the substance and constitution of the musical material — particularly characteristic are the many modal and pentatonic traits of the melodic writing — and in the specific elements of the subject. Form and content are a product of the imagination, an imagination, however, which is still on a tight rein and orientated towards traditional rules.

The libretto by Balázs is on a rather different artistic level, but its mixture of naive fairy tale and nature mysticism, of morality and symbolism, does show related



features, and it therefore must have corresponded closely to Bartók's intentions. The underlying motive, that of the prince and princess who cannot find their way to each other, constantly recurs in the fairy tales of the Occident (and elsewhere). Balázs gives it a positive turn, but he intensifies it by adding the motive of love-sacrifice and, as the principal motive, the victory of perception over outward appearance. The prince must vanquish the hostile powers of the forest (mobilized *ad hoc*) in order to draw near to the object of his desires; he does not, however, overcome the flooding stream, the deep water which cuts him off once he has passed his other trials. In a later parallel scene, the princess likewise succumbs to the demoniacal power of nature, whose good and evil characteristics are personified by a fairy. The same fairy brings to life the staff which the prince had attired in a cape and crown in order to attract his beloved's attention, thus introducing the dramatic conflict between reality and appearance. The prince and princess, who experience that conflict in themselves and in their own feelings, resolve it by virtue of a pure heart, by taking one another without reservation, two loving human beings stripped of all attributes of outward splendour. That is, concisely put, the argument of the ballet.

Bartók's music covers over many of the libretto's too naive aspects, although it by no means denies its own basically naive attitude. The music stands squarely in the tradition of the Romantic musical theatre; and the proximity of Richard Wagner is still clearly noticeable, especially in the triad constructions invoking the nature mysticism of the prelude and postlude, or in the fluctuating ghostly voices of the forest and the water. The large instrumental forces probably contribute much to making his presence felt. In the formal make-up, on the other hand, above all in the technique of development by variation which prevails throughout the work, Bartók adheres resolutely to classical principles. The heterogeneous forces he thus sets in motion are sometimes held in equilibrium solely by the strict discipline with which he applies his stylistic conception. But in the dance of the princess with the wooden prince, the principal section of the ballet, he achieves a perfect equipoise, a balance of the most antagonistic formal, expressive and stylistic components – a feature which was to mark his later music too. Scenically, this piece is conceived as an extravagant grotesque, and it must come across that way when the ballet is performed; musically, it is autonomous in form and expression, and can stand quite well on its own feet. Here Bartók uses variation in the narrower sense, as the compositorial device of altering a theme of fixed proportions. But he has already worked his way free of the rigid rules of that craft. In the harmonic structure too, and in the orchestration, which he subordinates utterly to the principle of variation, he has left all customary practices far behind. Tritone accumulations with their innate tension, concentrations of seconds and sevenths, and knife-edged accents in the winds, place the movement in a good-neighbour relationship to Schoenberg

rather than Stravinsky. The latter's slightly older "Petrouchka," itself decidedly a changeling of the dance theatre and made of similar stuff, may nevertheless have helped Bartók's fairy-tale prince on his legs. The phantom prince's theme, incidentally, is a clearly drawn variant of the theme accompanying the first entrance of the real prince; this practice, too, is more closely allied to the casuistic strictness of the Viennese School than to the "Russian" Stravinsky's somewhat looser approach. (Compare the entrances of the two princes: figure 19, Andante, and the corresponding passage, four bars after figure 82.)

In the stage version, "The Wooden Prince" consists of seven sections plus prelude and postlude; the sections are connected by episodic transitions, but they are self-contained dance numbers. Bartók gave them precise titles: 1) *Dance of the Princess in the Forest*; 2) *Dance of the Trees*; 3) *Dance of the Waves*; 4) *Dance of the Princess with the Wooden Doll*; 5) *The Princess pulls and tugs at him* (the wooden prince) *and tries to make him dance*; 6) *She tries to attract him* (the real prince) *with a seductive dance*; and 7) *Frightened, the Princess attempts to hasten to him* (the real prince), *but the forest stops her*. A notable point of this structure is that the principal section, the dance of the wooden prince, is almost exactly in the middle.

The first concert version, the little Suite, has just three sections: Dance of the Forest, Dance of the Waves, and Dance of the Princess with the Wooden Doll. This version, for which Bartók composed a new ending, was followed by an expanded version; with five sections, and the restoration of the prelude and postlude, this Suite closely approaches the original version of the ballet. With one important difference: as in the little Suite, the principal section comes at the end, which means that the "arch" form of the ballet (principal section in the middle) has been exchanged for a "rising line" form. The sections have the following titles: Prelude, The Princess, The Forest, The Prince's Work Song, The Stream, Dance of the Wooden Prince, Postlude.

The two concert versions are published separately from the stage version, in a single conductor's score. They have been carefully revised by Denijs Dille on the basis of MS. sketches by Bartók, and can therefore claim to be completely authentic.

The ballet was performed for the first time in 1917 in Budapest, under the direction of Egisto Tango. It was Bartók's first conspicuous public success.

F. S.

#### **About the new edition of the ballet score:**

Through the good offices of the former Director of the Bartók Archives in Budapest, Denijs Dille, we learned of the existence of a ballet score formerly in Bartók's possession, with cuts entered in the composer's handwriting. The cuts are

very painstakingly done; the resultant transitions to new points of continuation are worked out in all details regarding part writing and instrumentation. It is quite likely that these cuts are to be considered definitive, although conclusive evidence has not yet been produced, since any written or oral reference to them from the composer would seem to be lacking.

These cuts — interesting in many respects — are shown in our musical text, and Bartók's altered transitions follow in small print pages. Allowance is also made for the cuts in the orchestral parts.

In addition to the probably definitive cuts there are further cuts marked in Bartók's own copy, which the composer later revoked with the note "marad" ("stays"). These seem to be cuts which Bartók was forced to make in connection with one or another performance. Two of them, however, had to be adopted in our musical text: from the 2<sup>nd</sup> bar before 122 through the 3<sup>rd</sup> bar before 126, and from the 3<sup>rd</sup> bar after 131 until 137. Bartók revoked the cuts but not the extensive alterations they occasioned in the neighbouring bars. It cannot be said, then, whether the last-mentioned cuts are definitive or not.

A list of revoked cuts is found in the Appendix.

## P R E F A C E

Bartók était dans sa trente-cinquième année lorsqu'il composa le ballet du "Prince de bois". Près de deux douzaines d'oeuvres se trouvaient alors, au début de la première guerre mondiale, déjà terminées dans ses tiroirs, parmi lesquelles un concerto pour violon, l'opéra "Barbe bleue" et l'"Allegro barbaro", souvent cité par la suite. Ces pièces ne suscitèrent aucun intérêt. Dans ses esquisses autobiographiques, on peut lire qu'en 1912 Bartók s'était totalement retiré de la vie publique musicale. Il avait fait retour aux origines de la musique, d'abord auprès des paysans de sa patrie hongroise pour noter leurs chants et leurs danses, mais étendit bientôt ses explorations à la Slovaquie et à la Roumanie voisines et aurait découvert des mines plus éloignées si, après son "modeste début" de crochet vers l'Arabie, la guerre n'avait éclaté.

Dans la musique pour le "Prince de bois" se trouve déjà mise en oeuvre, jusqu'à un haut degré de sublimation créatrice, le résultat de cette intense recherche constructive qui a été décisive dans l'évolution artistique de Bartók, et a orienté une période prépondérante du développement de la musique européenne. La part du folklore, surtout hongrois, se retrouve dans les éléments, dans la substance et dans



la combinaison des matériaux particulièrement caractérisés par les nombreuses séquences modales et pentatoniques de la texture mélodique, et réside aussi dans les parties intégrantes spécifiques de la substance musicale. Forme et contenu sont un produit de l'imagination certes étroitement refrénée et encore attachée aux règles du jeu traditionnelles.

Le livret de Balázs doit certes être placé dans un autre ordre de grandeur artistique; cependant, dans son mélange d'enchantement légendaire naïf et de panthéisme, de modalité et de symbolisme, il présente des traits apparentés aux intentions de Bartók et pouvait ainsi s'accorder profondément avec elles. Le thème de départ est celui, très répandu dans l'univers légendaire d'occident (mais aussi d'ailleurs), des deux enfants royaux qui ne peuvent se rejoindre. Balázs le transforme positivement, cependant met en avant le thème de l'amour sacrifié, avec, comme idée dominante, celle de la victoire de la connaissance sur l'apparence. Le Prince doit maîtriser les puissances hostiles de la forêt, mobilisées ad hoc, pour atteindre à la réalisation de ses souhaits; le ruisseau devenu furieux qui lui barre ensuite le chemin (l'eau profonde) ne se laisse cependant pas soumettre. Plus loin, dans une scène parallèle, la Princesse est vaincue aussi par la force démoniaque de la nature qui est personnifiée dans ses attributs malfaisants et bénéfiques sous la forme d'une fée. Car c'est cette fée aussi qui donne la vie au bâton paré d'un manteau et d'une couronne dont le Prince se sert pour attirer sur lui l'attention de sa bien-aimée. Ce faisant, la fée exorcise le conflit dramatique entre le réel et l'apparence. Les deux enfants royaux, qui font l'expérience de la contradiction en eux-mêmes, dans leur propre état d'âme, la résolvent, en vertu de leur cœur pur, en se déterminant l'un pour l'autre sans réserve, comme deux créatures humaines amoureuses, après s'être défaits de tous les attributs de la pompe extérieure. Telle est, rapidement esquissée, la substance du ballet.

La musique de Bartók masque mainte implication trop naïve du livret, en ne reniant absolument pas toutefois sa propre attitude fondamentalement naïve. Elle se trouve encore ancrée dans la tradition du théâtre musical romantique; de même l'apparement à Richard Wagner apparaît nettement sensible, en particulier dans l'émphase des accords parfaits panthéistes du prélude ou du postlude ou dans l'évocation ondoyante des esprits sylvestres et aquatiques. L'instrumentation luxuriante y contribue peut-être beaucoup. Dans la disposition formelle par contre, particulièrement dans la technique, partout dominante, de la variation évolutive, Bartók se conforme résolument aux principes classiques. Les puissances hétérogènes qu'il met ainsi en mouvement ne trouvent incidemment leur équilibre que grâce à la sévère discipline de son dessin stylistique. Dans la danse de la Princesse avec le Prince de bois, point culminant du ballet, il réussit à coup sûr ce parfait équilibre, cet accord des composantes formelles expressives et stylistiques les plus antithétiques, qui caractérise également sa musique postérieure. Conformément à la conception

scénique, ce morceau est d'un grotesque débridé et comme tel doit-il passer aussi la rampe lors d'une exécution au théâtre; mais dans son exécution au concert c'est un morceau autonome qui se suffit absolument à soi-même. Bartók utilise ici la variation au sens étroit de la technique de composition comme moyen d'évolution thématique en sections périodiques. A cette occasion il s'est déjà totalement libéré des règles rigides du métier. De même, dans la structure harmonique de la phrase et dans l'orchestration, qu'il soumet complètement au principe de l'évolution, il a laissé loin derrière lui tous les usages courants. Par l'accumulation des tensions de triton, par les grappes de secondes et de septièmes et les accents très mordants des instruments à vent, la pièce est plutôt voisine de Schoenberg que de Stravinsky dont le *Petrouchka* à peine antérieur (et qui était déjà un enfant monstrueux du théâtre dansé et taillé dans un bois identique) peut avoir néanmoins un peu ouvert la voie au "Prince de bois" de Bartók. Le thème du fantôme est au reste une variante nettement profilée de celui avec lequel le vrai Prince apparaît pour la première fois, ce qui à nouveau correspond davantage à la rigueur casuistique de l'école de Vienne qu'à la façon de faire plutôt plus légère du "russe" Stravinsky. (Que l'on compare les entrées des deux Princes = au chiffre 19, Andante, et à l'endroit correspondant, 4 mesures après le chiffre 82.)

Dans la version scénique, la musique du Prince se compose de 7 parties (outre le prélude et le postlude), qui sont reliées entre elles par des épisodes de transition, mais constituent en soi des numéros dansés compartimentés. Bartók les a exactement désignés par I<sup>ère</sup> danse — *Danse de la Princesse dans la forêt*; II<sup>ème</sup> danse — *Danse des arbres*; III<sup>ème</sup> danse — *Danse des vagues*; IV<sup>ème</sup> danse — *Danse de la Princesse avec la poupée de bois*; V<sup>ème</sup> danse — *La Princesse le tire et le harcèle* (le Prince de bois) *et veut le contraindre à danser* (en fait, une sorte de danse-ritournelle); VI<sup>ème</sup> danse — *Par une danse de séduction elle veut l'attirer* (le vrai Prince) *à elle*; VII<sup>ème</sup> danse — *La Princesse veut avec effroi se précipiter vers lui* (vers le vrai bien-aimé) *mais la forêt l'arrête*. Un caractère remarquable de ce découpage consiste en ceci que la partie essentielle, la danse du Prince de bois, se trouve assez exactement au milieu.

La première version de concert, la petite suite, n'a que trois parties: danse de la forêt, danse des vagues, danse de la Princesse avec la poupée de bois. A cette version, qui avait reçu sa conclusion propre, Bartók a ajouté plus tard une version développée qui réunit cinq parties et, grâce à la réintroduction du découpage primitif, se rapproche considérablement de la version originale du ballet. Sans doute ici la partie essentielle se trouve-t-elle rejetée à la fin, ce qui fait glisser l'aspect formel, du type de construction en arche symétrique à celui de la gradation. Les parties sont, dans le détail, intitulées ainsi: Prélude, la Princesse, la forêt, chant de travail du Prince, le ruisseau, danse du Prince de bois, postlude.

Ces deux versions de concert paraissent, assemblées en une seule partition d'orchestre distincte de la version théâtrale. Elles ont été révisées avec soin en se basant sur des indications manuscrites de Bartók par Denijs Dille et peuvent ainsi se réclamer d'une totale authenticité. Le ballet fut porté sur les planches pour la première fois à Budapest en 1917 sous la direction de Egisto Tango et constitua le premier grand succès de Bartók auprès du public.

F.S.

### **Présentation de la nouvelle édition du ballet**

Grâce à l'aimable entremise de l'ancien Directeur des Archives Bartók de Budapest, Denijs Dille, nous avons pu prendre connaissance d'une partition de la version scénique qui contient des suppressions de la main du compositeur. Ces ratures sont réalisées avec grand soin, car les transitions qui résultent de nouvelles adjonctions sont élaborées jusque dans le détail de la conduite des parties et de l'instrumentation. Avec beaucoup de vraisemblance, on peut considérer ces modifications comme définitives, même si la preuve décisive n'en est pas apportée jusqu'ici, car nous manquons apparemment d'indications orales ou écrites à ce sujet de la part du compositeur.

Nous avons mentionné ces modifications du texte, intéressantes sous bien de rapports, et noté en petits caractères les passages transformés par Bartók et les avons placés immédiatement à la suite sur des feuilles séparées. Dans le matériel d'orchestre, il est tenu compte également de ces modifications.

En dehors de ces transformations que l'on peut considérer comme définitives, on en trouve aussi d'autres dans un exemplaire manuscrit; le compositeur les a annulées ensuite par l'indication "marad" ("reste"). Il semble qu'il s'agit là de ratures auxquelles les circonstances ont contraint Bartók pour telle ou telle exécution. Cependant, deux de ces ratures annulées par la suite ont dû être rétablies dans le texte (depuis la 2<sup>ème</sup> mesure avant 122 jusqu'à la 3<sup>ème</sup> mesure avant 126 inclusive-ment, ainsi que de la 3<sup>ème</sup> mesure après 131 jusqu'à 137). Bartók a certes annulé la rature, mais pas la modification relativement considérable des mesures avoisinantes. Restons donc dans l'indécision de savoir si les deux ratures que nous venons de mentionner ne doivent pas, malgré tout, être considérées comme définitives.

Une liste des ratures annulées se trouvent dans l'appendice.



## ANHANG

Die in Bartóks Handexemplar widerrufenen Streichungen:

6. Takt nach 16 und erstes und zweites Taktviertel des 7. Taktes gestrichen; das dritte Taktviertel des 7. Taktes ergibt mit dem folgenden Takt einen 4/4-Takt.

6. und 8. Takt nach 18 gestrichen.

4. und 5. Takt nach 19, die zweite Hälfte des 6. Taktes, der 7. Takt und die erste Hälfte des 8. Taktes gestrichen; im 8. Takt ist die erste Note der zweiten Takthälfte, C, in A korrigiert, im 9. Takt das zweite Taktviertel, D, in H.

12. und 14. Takt nach 19 gestrichen.

10. Takt (zweite Hälfte) und 11. Takt (erste Hälfte) nach 20 gestrichen; in Harfe I, II verschiebt sich die Streichung um ein Taktviertel später.

1. und 2. Takt nach 25 gestrichen.

Ab 2. Takt vor 122 bis inklusive 3. Takt vor 126 gestrichen. Diese Streichung ist im Notentext vermerkt; siehe die dem Vorwort folgenden Bemerkungen zur Neuausgabe der Partitur des Balletts.

Ab 3. Takt nach 131 bis 137 gestrichen; die beiden Takte vor Beginn der Streichung sind geändert, ein weiterer Takt ist eingeschoben worden. Diese Streichung ist im Notentext vermerkt; siehe die dem Vorwort folgenden Bemerkungen zur Neuausgabe der Partitur des Balletts.

4. und 3. Takt vor 142 gestrichen.

1. und 2. Takt nach 142 gestrichen.

4., 5. und 6. Takt nach 142 gestrichen.

1., 5. und 6. Takt nach 143 gestrichen.

Ab 1. Takt nach 144 bis 5. Takt nach 144 gestrichen; im darauffolgenden Takt ist in Fg. I cis in G korrigiert.

1., 6. und 7. Takt nach 145 gestrichen. Die so entstandene 7-taktige Phrase lautet in der Pauke



Ab 3. Takt nach 146 bis 149 gestrichen; im 2. Takt nach 146 ist der Auftakt in Violine I gestrichen; im 1. Takt nach 149 heißt es:

Cl. b.  
(s1<sup>b</sup>)

Fg. 1°

Xil.

Timp.

Vl. I  
pizz.

Vl. II  
pizz.

Ab 2. Takt vor 150 bis 6. Takt nach 150 gestrichen; in den Violinen und Violen ist das erste Taktviertel des erstgenannten Taktes zum ersten Taktviertel des der Streichung folgenden Taktes geworden; außerdem müssen in diesem Takt ergänzt werden:

Fl. 1°  
2°

Ob. 1°  
2°

Ob. 3°

C. ingl.

Cl.  
(m1<sup>b</sup>)

Cl. 1°  
(s1<sup>a</sup>) 2°

Cl. b.  
(s1<sup>b</sup>)

Fg. 1°

Xil.

## APPENDIX

The revoked cuts in Bartók's own copy:

6<sup>th</sup> bar after 16 and 1<sup>st</sup> and 2<sup>nd</sup> beats of the 7<sup>th</sup> bar cut; the 3<sup>rd</sup> beat of the 7<sup>th</sup> bar together with the following bar make up a 4/4 bar.

6<sup>th</sup> and 8<sup>th</sup> bars after 18 cut.

4<sup>th</sup> and 5<sup>th</sup> bars after 19, the second half of the 6<sup>th</sup> bar, the 7<sup>th</sup> bar and the first half of the 8<sup>th</sup> bar cut; in the 8<sup>th</sup> bar the 1<sup>st</sup> note of the second half of the bar is to be altered from C to A, in the 9<sup>th</sup> bar the second beat from D to B.

12<sup>th</sup> and 14<sup>th</sup> bars after 19 cut.

10<sup>th</sup> bar (second half) and 11<sup>th</sup> bar (first half) after 20 cut; in Harps I, II the cut occurs one beat later.

1<sup>st</sup> and 2<sup>nd</sup> bars after 25 cut.

From two bars before 122 up to and including the 3<sup>rd</sup> bar before 126 cut. This cut is noted in the present edition; see the following remarks in the Preface, regarding the new edition of the ballet score.

From the 3<sup>rd</sup> bar after 131 to 137 cut; the two bars immediately preceding the cut are both altered, a further bar has been inserted. This alteration is noted in the present edition; see the following remarks in the Preface, regarding the new edition of the ballet score.

4<sup>th</sup> and 3<sup>rd</sup> bars before 142 cut.

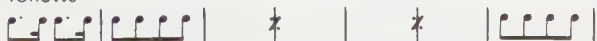
1<sup>st</sup> and 2<sup>nd</sup> bars after 142 cut.

4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> bars after 142 cut.

1<sup>st</sup>, 5<sup>th</sup> and 6<sup>th</sup> bars after 143 cut.

From the 1<sup>st</sup> bar after 144 to the 5<sup>th</sup> bar after 144 cut; in the bar immediately following c in Bassoon I is to be corrected to G.

1<sup>st</sup>, 6<sup>th</sup> and 7<sup>th</sup> bars after 145 cut. The 7-bar-phrase in the Timpani, thereby resulting, sounds as follows





From the 3<sup>rd</sup> bar after 146 to 149 cut; in the 2<sup>nd</sup> bar after 146 the upbeat in Viol. I has been cut; the 1<sup>st</sup> bar after 149 appears as follows:

Cl. b.  
(si<sup>b</sup>)

Fg. 1<sup>o</sup>

Xil.

Timp.

Vl. I

Vl. II

pizz.

pizz.

From two bars before 150 to the 6<sup>th</sup> bar after 150 cut; in the Violins and Violas the 1<sup>st</sup> beat of the aforementioned bar is now the 1<sup>st</sup> beat of the bar following the cut; in addition the bar has been completed as follows:

Fl. 1<sup>o</sup>  
2<sup>o</sup>

Ob. 1<sup>o</sup>  
2<sup>o</sup>

Ob. 3<sup>o</sup>

C. ingl.

Cl. (m<sup>b</sup>)

Cl. 1<sup>o</sup>  
(s<sup>1</sup>) 2<sup>o</sup>

Cl. b.  
(s<sup>1</sup>)

Fg. 1<sup>o</sup>

Xil.

## APPENDICE

Les coupures révoquées dans l'exemplaire de travail de Bartók :

6<sup>e</sup> mesure après 16 et premier et deuxième quarts de mesure de la 7<sup>e</sup> mesure biffés; le troisième quart de mesure de la 7<sup>e</sup> mesure et la mesure suivante donnent une mesure 4/4.

6<sup>e</sup> et 8<sup>e</sup> mesures après 18 biffées.

4<sup>e</sup> et 5<sup>e</sup> mesures après 19, la deuxième moitié de la 6<sup>e</sup> mesure, la 7<sup>e</sup> mesure et la première moitié de la 8<sup>e</sup> mesure biffées; à la 8<sup>e</sup> mesure, la première note de la deuxième moitié de mesure — ut — est corrigée en la, à la 9<sup>e</sup> mesure le deuxième quart de mesure — re — est corrigé en si.

12<sup>e</sup> et 14<sup>e</sup> mesures après 19 biffées.

10<sup>e</sup> mesure (2<sup>e</sup> moitié) et 11<sup>e</sup> mesure (1<sup>ère</sup> moitié) après 20 biffées; à la harpe I,II la coupure se déplace au quart de mesure suivant.

1<sup>ère</sup> et 2<sup>e</sup> mesures après 25 biffées.

A partir de la 2<sup>e</sup> mesure avant 122 jusqu'à la 3<sup>e</sup> mesure incluse avant 126 biffées. Cette coupure est retenue dans la partition; voir les remarques à la suite de la préface dans la nouvelle édition de la partition du ballet.

A partir de la 3<sup>e</sup> mesure après 131 jusqu'à 137 biffées; les deux mesures précédant la coupure sont modifiées, une mesure supplémentaire est intercalée. Cette coupure est retenue dans la partition; voir les remarques à la suite de la préface dans la nouvelle édition de la partition du ballet.

4<sup>e</sup> et 3<sup>e</sup> mesures avant 142 biffées.

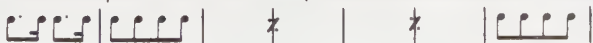
1<sup>ère</sup> et 2<sup>e</sup> mesure après 142 biffées.

4<sup>e</sup>, 5<sup>e</sup> et 6<sup>e</sup> mesure après 142 biffées.

1<sup>ère</sup>, 5<sup>e</sup> et 6<sup>e</sup> mesure après 143 biffées.

A partir de la 1<sup>ère</sup> mesure après 144 jusqu'à la 5<sup>e</sup> mesure après 144 biffées; dans la mesure consécutive, au basson, ut dièse est corrigé en sol.

1<sup>ère</sup>, 6<sup>e</sup> et 7<sup>e</sup> mesures après 145 biffées. La phrase ainsi formée, de 7 mesures, est à la timbale:



A partir de la 3<sup>e</sup> mesure après 146 jusqu'à 149 biffées; à la 2<sup>e</sup> mesure après 146 l'anacrouse au viol. I est supprimée, la 1<sup>ère</sup> mesure après 149 se présente comme suit:

Cl. b.  
(s1<sup>b</sup>)

Fg. 1<sup>o</sup>

Xil.

Timp.

Vl. I  
pizz.

Vl. II  
pizz.

A partir de la 2<sup>e</sup> mesure avant 150 jusqu'à la 6<sup>e</sup> mesure après 150 biffées; aux violons et violes le premier quart de mesure de la 2<sup>e</sup> mesure avant 150 devient le 1<sup>er</sup> quart de mesure de la mesure consécutive à la coupure; en outre il convient de compléter la mesure comme suit:

Fl. 1<sup>o</sup>  
2<sup>o</sup>

Ob. 1<sup>o</sup>  
2<sup>o</sup>

Ob. 3<sup>o</sup>

C. ingl.

Cl.  
(m1<sup>b</sup>)

Cl. 1<sup>o</sup>  
(s1<sup>b</sup>) 2<sup>o</sup>

Cl. b.  
(s1<sup>b</sup>)

Fg. 1<sup>o</sup>

Xil.





1

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[illegible]

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1<sup>st</sup> 2<sup>nd</sup>

3

Cl (s)

Fg

Cor (Fa)

Timp

Arpa

3

VI I

VI II

Ve

Vc

Cb



Fl

Ob

Cl (Si b)

Fg

Cor (Fa)

Timp

Arpa

VI I

VI II

Ve

Vc

Cb

4

2°

3°

4°

p

pp

p dolce

p esp

con sord

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Fl 2<sup>a</sup> 3<sup>a</sup> *p espr*

Ob 2<sup>a</sup> 3<sup>a</sup> *p espr*

Cor ingl *p espr*

Cl (si b) 2<sup>a</sup> 3<sup>a</sup> *p espr*

Fg *p*

Cor (fa) 2<sup>a</sup> *p espr*

Timp

Arpa 1<sup>a</sup> *grs*

Vi I 5<sup>a</sup> 6<sup>a</sup> *poco cresc*

Vi II 7<sup>a</sup> 8<sup>a</sup> *poco cresc*

Ve 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> *poco cresc*

Vc 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> *poco cresc*

Cb 3<sup>a</sup> 4<sup>a</sup> *poco cresc*

[illegible]

## Poco a poco più mosso

Handwritten musical score for "Poco a poco più mosso" by Giuseppe Verdi. The score is for a full orchestra and includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (Cl in G), Bassoon (Fg), Horns (Cor in Fa), Timpani (Timp), and Arpa. The tempo is marked "Poco a poco più mosso" and the key signature has one flat (B-flat). The score is written on ten staves. The Flute part has a "P. 2°" marking. The Oboe part has a "P. 2°" marking. The Clarinet in G part has a "P. 2°" marking. The Bassoon part has a "P. 2°" marking. The Horns part has a "P. 2°" marking. The Timpani part has a "P. 2°" marking. The Arpa part has a "P. 2°" marking. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "mf".

Poco a poco più mosso

VI I

VI II

Ve

Vc

Ch

3<sup>a</sup> 4<sup>a</sup> senza sord

mf



Fl 1<sup>a</sup> 2<sup>a</sup>

Ob 1<sup>a</sup> 2<sup>a</sup>

Cl ingl 1<sup>a</sup> 2<sup>a</sup>

Cl b (sib) 1<sup>a</sup> 2<sup>a</sup>

Fg 1<sup>a</sup> 2<sup>a</sup>

Cor (fa) 1<sup>a</sup> 2<sup>a</sup>

Timp

Arpa 1<sup>a</sup> 2<sup>a</sup>

VI I 1<sup>a</sup> 2<sup>a</sup>

VI II 1<sup>a</sup> 2<sup>a</sup>

Ve 1<sup>a</sup> 2<sup>a</sup>

Vc 1<sup>a</sup> 2<sup>a</sup>

Cb 1<sup>a</sup> 2<sup>a</sup>

via sord

poco marc



## Più mosso

Fl 1<sup>a</sup> 2<sup>a</sup>

Cl (Si<sup>b</sup>)

Fg 2<sup>a</sup> 3<sup>a</sup>

Cfg 1<sup>a</sup>

Cor (Fa)

Tr (Si<sup>b</sup>)

Timp

Arpa 1<sup>a</sup> Brv

Arpa 2<sup>a</sup> Brv

## Più mosso

VI I 1<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> (C S)

VI II 1<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> (C S)

Ve 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> (C S)

Vc 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup>

Cb 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup>

sempre cresc

sempre cresc

sempre cresc

sempre cresc

Fl  $1^{st}$   $2^{nd}$   
 Ob  $1^{st}$   $2^{nd}$  *espr*  
 Cl (s)  $1^{st}$   $2^{nd}$   
 Fg  $1^{st}$   $2^{nd}$   
 Cfg  $1^{st}$   $2^{nd}$   
 Tr (s)  $1^{st}$   $2^{nd}$  *mp*  
 Timp *p*  
 Arpa  $1^{st}$   $2^{nd}$  *f*  
 Arpa  $1^{st}$   $2^{nd}$  *f*  
 Cel *f*  
 Vl I  $1^{st}$   $2^{nd}$  *f*  
 Vl II  $1^{st}$   $2^{nd}$  *f*  
 Ve  $1^{st}$   $2^{nd}$  *f*  
 Vc  $1^{st}$   $2^{nd}$  *f*  
 Cb  $1^{st}$   $2^{nd}$  *f*

The score is for measures 1 through 5. The woodwinds (Flute, Oboe, Clarinet, Bassoon, and Trumpet) play melodic lines with various articulations and dynamics. The strings (Violins I and II, Violas, Cellos, and Double Basses) provide harmonic support with sustained notes and rhythmic patterns. The harp and timpani add texture and rhythm. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *p* (piano), as well as articulation like *espr* (espressivo).



7

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl (Flute), Ob (Oboe), Cl (Clarinet), Fg (Bassoon), Ctg (Contrabassoon), Cor (Horn), Tr (Trumpet), Tbn (Trombone), Tba (Tuba), Timp (Timpani), Pi (Piano), Arpa (Harp), and Cel (Cello). The score is written in a single system with multiple staves. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics 'sempre cresc' (sempre crescendo) are written below several staves, indicating a continuous increase in volume. The score also includes performance instructions such as 'cresc.' (crescendo) and 'pp' (pianissimo). The page is numbered '1' in the top left corner.

Più mosso (♩ = 120)

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on multiple staves, including:

- Fl** (Flute)
- Ob** (Oboe)
- Cl** (Clarinet)
- Fg** (Fagotto)
- Cfg** (Corno Fagotto)
- Cor** (Corno)
- Tbn** (Trombone)
- Tba** (Tromba)
- Timp** (Timpani)
- Ph** (Percussion)
- Arpa** (Arpa)
- Cel** (Celesta)
- VI I** (Violini I)
- VI II** (Violini II)
- Ve** (Viola)
- Vc** (Violoncello)
- Cb** (Contrabbasso)

The score includes various musical notations, including notes, rests, and dynamic markings such as *quasi niente*, *poco cresc*, and *più mosso*. The tempo marking *Allegro* is visible at the top right. The score is written in a clear, legible hand, with some corrections and annotations visible.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl), Oboe (Ob), Clarinet (Sib), Bassoon (Fg), Contrabassoon (Cf), Cor (Fa), Trill (Sib), Trombone (Tbn), Tuba (Tba), Arpa, Cello (Cel), Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The score is divided into two systems, each with two staves per instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dim' (diminuendo) and 'molto dim' (molto diminuendo). The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the upper staves and the brass and percussion in the lower staves. The score is written in a clear, professional style, typical of a conductor's score.

Fl  
 Ob  
 Cl (sib)  
 Fg  
 Cor (fa)  
 Tr (sib)  
 Tbn  
 Tba  
 Arpa  
 Arpa  
 Cel  
 VI I  
 VI II  
 Vr  
 Vc  
 Cb

Musical score for a large orchestra, featuring staves for Flute (Fl), Oboe (Ob), Clarinet (Cl) in B-flat, Bassoon (Fg), Cor Anglais (Cor (fa)), Trumpet (Tr) in B-flat, Trombone (Tbn), Trombone (Tba), Arpa (Arpa), Cello (Cel), Violin I (VI I), Violin II (VI II), Viola (Vr), Violoncello (Vc), and Double Bass (Cb). The score includes various musical notations such as notes, rests, and dynamic markings.





[illegible]

ritardando

Cingl

Cl (Sopr)

Cl (Alto)

Fg

Cor (Fa)

VI I

VI II

Ve

Vc

Cb

mf

f

espr.

1<sup>re</sup> 2<sup>o</sup>

3<sup>e</sup>

1<sup>re</sup> 2<sup>o</sup>

2<sup>o</sup>

4<sup>e</sup>

5<sup>e</sup> 6<sup>e</sup> 7<sup>e</sup>

5<sup>e</sup> 6<sup>e</sup>

1<sup>re</sup> 3<sup>e</sup>

4<sup>e</sup> 6<sup>e</sup> (c s)

3<sup>e</sup> 5<sup>e</sup> (c s)

p

div

ord

mf

f

espr.

1<sup>re</sup> 4<sup>e</sup> ord

mf

ord

mf

mf

mf

mf



poco rit.

Meno mosso (♩ = 126)

9

Ott.  
 Fl.  
 C (sib)  
 Trgl.  
 Arpa  
 Cel.

poco rit.

Meno mosso (♩ = 126)

9

VI I  
 VI II  
 Ve.  
 Vc.  
 Cb.



poco accel. - -

Ott

Fl

Cl (sib)

Tpt

Arp

Cel

Vi I

Vi II

Ve

Vc

Cb

poco accel. - -

# 10 Allegretto scherzando

Ott 1<sup>a</sup> *cresc* *ff* *p*  
 Fl 1<sup>a</sup> *cresc* *ff* *p*  
 Fl 2<sup>a</sup> *cresc* *ff* *p*  
 Cl (sib) 1<sup>a</sup> *cresc* *ff* *p*  
 Cl (sib) 2<sup>a</sup> *cresc* *ff* *p*  
 Cl (sib) 3<sup>a</sup> *cresc* *ff* *p*  
 Fg 1<sup>a</sup> *cresc* *ff* *p*  
 Fg 2<sup>a</sup> *cresc* *ff* *p*  
 Fg 3<sup>a</sup> *cresc* *ff* *p*  
 Trgl *pp*  
 Arpa 1<sup>a</sup> *mf* *p*  
 Arpa 2<sup>a</sup> *p* *cresc* *mf*  
 Cel *mf* *p*

# 10 Allegretto scherzando

VI I *cresc* *f* *p* *mf*  
 VI II *cresc* *f* *p* *mf*  
 Ve *cresc* *f* *p* *mf*  
 Vc *cresc* *f* *p* *mf*  
 Cb *cresc* *f* *p* *mf*

Meno mosso (♩ = 112)

poco accel.

rit.

Fl. 1<sup>a</sup> *f* *mf* *giocoso* *f*

Ob. *f* *mf* *giocoso* *f*

Cl. (sib) *mf* *dim* *p* *f*

Fg. *p* *f*

Cor (Fa) *p* *mf*

Meno mosso (♩ = 112)

poco accel.

rit.

Vl. I *mf* *pp* *p*

Vl. II *mf* *pp* *p*

Ve. *mf* *pp* *p*

Vc. *mf* *pp* *p*

Cb. *mf* *pp* *p*

Meno mosso

11 Molto moderato (♩ = 100)

Ob. *p* *cresc. molto* *f* *mf* *giocoso*

Cl. (sib) *p* *cresc. molto* *f* *mf* *giocoso*

Cor (Fa) *p* *cresc. molto* *f* *mf* *giocoso*

Arpa *p* *pp*

I. Tanz Tanz der Prinzessin im Walde

Meno mosso

11 Molto moderato (♩ = 100)

Vl. II *pp* *p*

Ve. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

poco più vivo

Cl (sib) 1<sup>a</sup> *d.m.* *pp* *p*

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

VI II

Ve

Vc

Cb

poco più vivo

*arco* *mf* *arco* *mf* *arco* *mf*

Fl

Cl (sib) 1<sup>a</sup> *pp* *p*

Cl (sib) 2<sup>a</sup> *p*

12

12

VI I

VI II

Ve *pizz* *p* *arco* *p* *cresc*

Vc *pizz* *p* *arco* *p* *cresc*

Cb *p* *cresc*

*arco* *mf*

*rit* *Molto moderato*

Fl *1<sup>a</sup>* *2<sup>a</sup>* *pp* *sempre pp* *pp* *p*

Cl (Sib) *1<sup>a</sup>* *2<sup>a</sup>* *cresc* *cresc* *p*

Trgl *pp* *f*

Arpa *p*

Arpa *2<sup>a</sup>* *p* *pp*

*rit* *Molto moderato*

Vi I *mf* *p* *pp* *pp*

Vi II *mf* *p* *pp* *pp*

Ve *mf* *p* *pp* *pp*

Vc *mf* *p* *pp* *pp*

Cb *mf* *p* *pp* *pp*

*poco rit* **13** Più vivo del molto mod<sup>to</sup>

Fl *1<sup>a</sup>* *2<sup>a</sup>* *p* *pp*

Cl (Sib) *1<sup>a</sup>* *2<sup>a</sup>* *p* *pp*

Arpa *1<sup>a</sup>* *2<sup>a</sup>* *p* *pp*

Arpa *1<sup>a</sup>* *2<sup>a</sup>* *p* *pp*

Cel *p*

*poco rit* **13** Più vivo del molto mod<sup>to</sup>

Vi I *p* *pp* *cresc* *arco*

Vi II *p* *pp* *cresc* *arco*

Ve *p* *pp* *cresc* *arco*

Vc *p* *pp* *cresc* *arco*

Cb *p* *pp* *cresc* *arco*



## ancora più vivo

Fl

2<sup>a</sup>

1<sup>a</sup>

pp

mf

Ci (sib)

2<sup>a</sup>

1<sup>a</sup>

pp

mf

Fg

1<sup>a</sup> 2<sup>a</sup>

pp

Arpa

1<sup>a</sup>

mf

Arpa

2<sup>a</sup>

cresc

mf

## ancora più vivo

VI I

arco

mf

VI II

mf

Ve

mf

Vc

mf

Cb

pizz

mf

ritard. - - - - -

Fl 1<sup>a</sup> *pp* 6

Fl 2<sup>a</sup> *pp* 6

Cl (Sib) 1<sup>a</sup> *p*

Cl (Sib) 2<sup>a</sup> *p*

Fg 1<sup>a</sup> *p*

Fg 2<sup>a</sup> *p*

Cor (Ta) 1<sup>a</sup> *p espr*

Tr (Sib) 1<sup>a</sup> *p dolce*

Timp *pp*

Arpo 1<sup>a</sup> *p*

Cel *p* 6

Die Fee regt sich, zieht wunderliche, breite Bogen mit den Armen über die Gegend und geht langsam in den Wald  
hinunter

ritard. - - - - -

VI I *dizz*

VI II *dizz*

Ve *dizz*

Vc *p dolce*

Cb *p dolce*

**14** Moderato

Die Prinzessin tanzt ungestört weiter

**14** Moderato

VI I

VI II

Ve.

Vc.

Cb.

*pizz*

*pp*

*pp*

1°

Ott

Fl

Cl (s.b.)

Fg

Cor (fa)

Arpa

Arpa

Cel

2°

1°

2°

3°

pp

p

cresc

pp

2/4

2/4

VI I

VI II

Ve

Vc

Cb

p

p

p

p

p





poco rit. a tempo (♩ = 100)

stringendo

Cl (sib) 1<sup>a</sup> 3 *pp* 2<sup>a</sup> *p* *mf* *p* *cresc* *molto*

Fg 1<sup>a</sup> 2<sup>a</sup> *p* *mf*

Cor (Fa) 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> *pp* *pp*

Timp

Arpa 1<sup>a</sup>

poco rit. a tempo (♩ = 100)

stringendo

Vi I

Vi. II

Ve

Vc

Cb



- kehrt dem Prinzeßchen (6 Bewegungen)

Die Prinzessin straubt sich übermutig gegen den Befehl, tanzt hin und her

**Più allegro (♩ = 176)**

VI I  
arco  
p  
cresc  
mf  
sfz

VI II  
arco  
p  
cresc  
mf  
sfz

Ve  
arco  
p  
cresc  
mf  
sfz

Vc  
p  
mf  
sfz

Cb  
p  
mf  
sfz

16

This page of a musical score is for a symphony orchestra. It contains the following parts and staves:

- Fl** (Flute): Two staves, each with two parts. Dynamic markings include *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte).
- Ob** (Oboe): One staff. Dynamic markings include *sf*, *p*, and *mf*.
- Cl (sib)** (Clarinet in B-flat): Two staves. Dynamic markings include *sf*, *p*, and *mf*.
- Fg** (Bassoon): One staff. Dynamic markings include *sf*, *p*, and *mf*.
- Tr (sib)** (Trumpet in B-flat): One staff. Dynamic markings include *sf*, *p*, and *mf*.
- Timp** (Timpani): One staff. Dynamic markings include *sf*, *p*, and *mf*.
- Arpa** (Harp): Two staves. Dynamic markings include *sf*, *p*, and *mf*.
- Cel** (Cello): One staff. Dynamic markings include *sf*, *p*, and *mf*.
- VI. I** (Violin I): Two staves. Dynamic markings include *sf*, *p*, and *mf*.
- VI. II** (Violin II): Two staves. Dynamic markings include *sf*, *p*, and *mf*.
- Ve** (Viola): One staff. Dynamic markings include *sf*, *p*, and *mf*.
- Vc** (Violoncello): One staff. Dynamic markings include *sf*, *p*, and *mf*.
- Cb** (Double Bass): One staff. Dynamic markings include *sf*, *p*, and *mf*.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The page is numbered 17 at the top center.



## Meno mosso (♩ = 152)

Ott

Fl

Ob

CL (Slr)

Fg

Cfg

Tr (Slr)

Timp

Die Fee wiederholt die befehlenden Gesten

## Meno mosso (♩ = 152)

VI I

VI II

Ve

Vc

Cb

**17** Più allegro (♩ = 176)

Ott  
 Fl  
 Ob  
 Cl (sopr)  
 Fg  
 Clg  
 Cor (Fa)  
 Tr (sib)  
 Timp  
 Camp II  
 Trgu  
 Arpa  
 Arpa  
 Cel

Die Prinzessin setzt das übermütige Spiel fort

**17** Più allegro (♩ = 176)

VI I  
 VI II  
 Ve  
 Vc  
 Cb

*pizz* *arco*

The image shows a page from a musical score, likely for a symphony. The instruments listed on the left are Oboe (Ob), Flute (Fl), Clarinet (Cl), Bassoon (Fg), Horn (Cor), Trumpet (T), Trombone (Timp), Percussion (Camp), Harp (Arpa), Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Double Bass (Cb). The score is written in a major key and 4/4 time. It includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. A tempo marking "Allegretto" is visible at the bottom right. The page is numbered "17" in the top left corner.

**18**

Ott. *dim*

Fl. *dim*

Cl. (Sib) *dim*

Fg. *dim*

Cor. (Fa) *dim*

Timp. *dim*

Camp. *dim*

Trgl. *dim*

Arpa 1<sup>a</sup> *dim*

Arpa 2<sup>a</sup> *dim*

Cel. *dim*

sie hinauf zu treiben Die Prinzessin schreitet über den Steg und

**18**

VI I *dim*

VI II *dim*

Ve *dim*

Vc *dim*

Cb. *dim*

sempre accel.

Vivacissimo (♩ = 76-70)

Ort

Fl

Cl (sib)

Fg

Car (Fa)

Timp

Camp

Arpa

Arpa

Cel

sempre accel.

Vivacissimo (♩ = 76-70)

Vi II

Ve

Vc

Cb



$\equiv$ 

**19 Andante** (♩ = 100)

**19** Andante (♩ = 100)

Ve

Vc

Cb

um und kommt durch den Wald dem Prinzen entgegen.

1<sup>a</sup> 2<sup>a</sup>

Arpe

Ve

Vc

Cb

riten.

1<sup>a</sup> 2<sup>a</sup>

Fg

Timp

Arpe

Ve

Vc

Cb

*f* *mf* *f* *p* *ff*

*cresc. molto* *ff*

a tempo (♩ = 112)

20 accel.

Der Prinz erblickt sie, wendet sich ab und schlägt eine andere Richtung ein

3

a tempo (♩ = 112)

1<sup>a</sup> 4<sup>a</sup> legg.

1<sup>a</sup> 3<sup>a</sup> legg.

Vi I

Ve

Vc

Cb

*p* *cresc.* *ff*

Ob

C Ingl

Arpe

1<sup>a</sup> 2<sup>a</sup>

Die Prinzessin wird, als sie ihr Schloß betreten will, sichtbar

VI I

VI II

Ve

Vc

1<sup>a</sup> - 3<sup>a</sup>

*p*

*forte*

*mf*

*mf*

Ob

C Ingl

Arpa

1<sup>a</sup>

2<sup>a</sup> 3<sup>a</sup>

*cresc*

*cresc*

*cresc*

*f*

*f*

*f*

Der Prinz erblickt sie, wird sofort von Liebe zu ihr erfaßt, kann sich vor Aufregung kaum halten

1<sup>a</sup>

*p*

*cresc*

VI I

VI II

Ve

*sempre cresc*

*sempre cresc*

*sempre cresc*

*sempre cresc*



**Poco lento (♩ = 92)** *lunga* **Più lento (♩ = 80)**

Fl  
Ob  
C ingl  
Cl (sib)  
Fg  
Cor (fa)  
Tr (sib)  
Tbn  
Timp  
Pl  
Arpe

*mf cresc*  
*p*  
*p cresc*  
*mf cresc*  
*mf cresc*  
*pp*  
*pp*  
*p*  
*mf*

*muta in Cl. b. ap.*  
*Cl. b.*

Der Prinz...ich liebe sie"

**Poco lento (♩ = 92)** *lunga* **Più lento (♩ = 80)**

VI I  
VI II  
Ve  
Vc  
Cb

*pp*  
*pp*  
*pp*  
*pp*  
*pp*



21 poco accel. ----- allargando Lento (♩ = 66-60)  
(♩ = ♩)

Fl. 4<sup>a</sup> mufa m Off. 1<sup>o</sup>

Fl. 1<sup>o</sup> f p

Ob. f p

Cing. 1<sup>o</sup> mf espr. f p mufa m Db. 4<sup>a</sup>

Cl. (Sib) 1<sup>o</sup> 2<sup>o</sup> mf p cresc. molto f p

Cl. b (Sib) f mf p cresc. molto f p

Fg. f mf p cresc. molto f p

Cor. (Fa) 1<sup>o</sup> 2<sup>o</sup> mf p pp cresc. molto f p

Tr. (Sib) mf p pp cresc. molto f p

T. mp f

Arpe. 1<sup>o</sup> 2<sup>o</sup> f p

Er setzt sich und sinnt nach,  
was zu tun wäre

**[21]** poco accel. ----- allargando Lento ( $\text{♩} = 66 - 60$ )  
( $\text{♩} = \text{♩}$ )

VI I *mf p*

VI II *mf p*

Ve *mf p*

Vc *mf p*

Cb *mf p*

*p cresc molto, espr*

*f sempre f*

*p f*

rit. - *lungo* - - -

Cl (sib)  $fz$   $f$

Fg  $f$

Cor (fa)  $f$   $con sord$   $p$   $rio sord$

Tbn  $1^{ra}$   $mf$   $2^{da}$   $p$   $3^{ra}$   $pp$

Timp  $pp$

Arpe  $fz$

VI I  $f$

VI II  $f$

Ve  $f$

Vc  $f$   $mf$   $pp$

Cb  $f$   $mf$   $pp$

rit. - *lungo* - - -

**non troppo lento**  $(\text{♩} = 60)$  **Allegro**  $(\text{♩} = 152)$

Cl (sib)  $f$   $G P$   $p$   $cresc$

Fg  $f$   $G P$   $p$   $cresc$

Cor (fa)  $f$   $G P$   $p$   $cresc$

Timp  $f$

Er springt auf: „Ich gehe einfach zu ihr hinauf“ - - - und schon läufter dem Walde zu

**non troppo lento**  $(\text{♩} = 60)$  **Allegro**  $(\text{♩} = 152)$

VI I  $p$   $cresc$

Ve  $p$   $cresc$

Vc  $G P$   $p$   $cresc$

Cb  $ff$   $p$   $cresc$   $mf$

Ob

Cl (sib)

Fg

Cor (fa)

Timp

22

1<sup>o</sup> 2<sup>o</sup>

1<sup>o</sup> 2<sup>o</sup>

3<sup>o</sup> 4<sup>o</sup>

Doch wie er hingelangt,

VI I

VI II

Ve

Vc

22

Ob

Cl (sib)

Cor (fa)

Tr (sib)

Timp

1<sup>o</sup> 2<sup>o</sup>

1<sup>o</sup> 2<sup>o</sup>

3<sup>o</sup> 4<sup>o</sup>

1<sup>o</sup>

1<sup>o</sup> 2<sup>o</sup>

hebt die Fee die Arme und verzaubert den Wald (3 Gesten)

VI I

VI II

Ve

## Più vivo (♩ = 160)

Fl  
Ob  
Cl (sib)  
Cor (fa)  
Tr (sib)  
Timp  
Arpe

*f* *f* *f* *f* *f* *f* *f*

1° 2° 1° 2° 1° 2° 1° 2°

3  
4

## Più vivo (♩ = 160)

Vi I  
Vi II  
Ve  
Vc  
Cb

*f* *f* *f* *f* *f*

con sord  
con sord

3  
4

**23** Assai moderato (♩ = 72)

Ob  
Cl (sib)  
Fg  
Cor (fa)  
Tr (sib)  
Timp

**23** Assai moderato (♩ = 72)

Vi II  
Ve  
Vc  
Cb

3 *ppp* 2 Tanz (Tanz der Bäume) Der Wald belebt sich Der Prinz schaut starr vor Schrecken

Cor (fa)  
Timp

- dem Wunder zu

Ve  
Vc  
Cb

6<sup>a</sup> leggiero con sord arco *ppp*



**24** Più andante (♩ = 60-66)

Timp   
 Vc   
 Cb 

Cor (1<sup>a</sup> f.)   
 Timp 

Ve   
 Vc   
 Cb 

**25**

Cor (1a) 2° 3° 4°

Timp 3 6 5 3

Gr C ppp ppp

Tamt p

Arpa 1° p

**25**

Ve 1° 3° con sord arco p 7

2° 5° con sord arco p

6°

Vc 1° 2° 3° 6° 5°

Cb 1° 2° 3° 4°

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- F1** (Flute 1): Includes dynamic markings *pp* and *ppp*, and a performance instruction *muted in OH 2'*.
- Cl (sib)** (Clarinet in B-flat): Includes dynamic markings *ppp* and *pp*.
- Cor (Fa)** (Cor Anglais in F): Includes dynamic markings *ppp* and *pp*.
- Timp** (Timpani): Includes dynamic markings *ppp* and *pp*.
- Gr C** (Gong): Includes dynamic markings *ppp* and *pp*.
- Tamt** (Tamtam): Includes dynamic markings *ppp* and *pp*.
- Arpa** (Harp): Includes dynamic markings *ppp* and *pp*.
- VI II** (Violins I and II): Includes dynamic markings *p* and *pp*, and performance instructions *con sord arco* and *con sord*.
- Ve** (Viola): Includes dynamic markings *p* and *pp*, and performance instructions *con sord arco* and *con sord*.
- Vc** (Violoncello): Includes dynamic markings *p* and *pp*, and performance instructions *con sord arco* and *con sord*.
- Cb** (Contrabasso): Includes dynamic markings *p* and *pp*, and performance instructions *con sord arco* and *con sord*.

The score is written in a standard musical notation with various dynamic markings and performance instructions. The page is numbered 17 at the bottom left.

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- Cl (s) b**: Clarinet in B-flat, first and second parts.
- Fg**: Flute in G.
- Timp**: Timpani.
- Gr C**: Grand C.
- Tamrt**: Tam-tam.
- Arpa**: Arpa.
- VI II**: Violins I and II.
- Ve**: Viola.
- Vc**: Violoncello.
- Cb**: Contrabasso.

The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo), and articulation marks like *acc* (accent) and *stacc* (staccato). The notation is in a standard musical format with notes, rests, and clefs.





The first system of the musical score includes the following parts and markings:

- Ott.** (Oboe): First and second endings, marked *pp*.
- Fl.** (Flute): First and second endings, marked *pp*.
- Cl. (sib.)** (Clarinet in B-flat): First and second endings, marked *pp*.
- Fg.** (Fagotto): First and second endings, marked *pp*.
- Cor. (fa)** (Cor Anglais): First and second endings, marked *pp*, with the instruction *con sord.* (con sordina).
- Tr. (sib.)** (Trumpet in B-flat): First and second endings, marked *pp*, with the instruction *con sord.* (con sordina).
- Tbn.** (Trombone): First and second endings, marked *pp*.
- Timp.** (Timpani): First and second endings, marked *pp*.
- Tamt.** (Tamtam): First and second endings, marked *pp*.

This musical score is for the song "The Rose Tree" and is arranged for four instruments: VI II (Violin II), Ve (Viola), Vc (Violoncello), and Cb (Contrabasso). The score is written in 2/4 time and features a key signature of one flat (B-flat). The VI II part includes a melodic line with a 7-measure rest and a 5-measure rest. The Ve part includes a melodic line with a 7-measure rest and a 5-measure rest. The Vc part includes a melodic line with a 7-measure rest and a 5-measure rest. The Cb part includes a melodic line with a 7-measure rest and a 5-measure rest. The score is divided into two systems, each containing four staves. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 2/4.

VI →  
← DE

Off

F1

Cl  
sib

Fg

Cor  
fa l

Tr  
[sib]

Tbn

Trmp

Tamt

Vi II

Va

Vc

Cb

[illegible]

-DE

Ott  
 Cl (sib)  
 Fg  
 Cor (fa)  
 Tr (sib)  
 Tbn  
 Timp  
 Tamt  
 V. II  
 Ve  
 Vc  
 Cb

1<sup>a</sup> b  
 1<sup>a</sup> b  
 3<sup>a</sup>  
 2<sup>a</sup>  
 1<sup>a</sup> 2<sup>a</sup>  
 4<sup>a</sup>  
 3<sup>a</sup> 4<sup>a</sup> via cord  
 2<sup>a</sup>  
 3<sup>a</sup>  
 pp  
 p  
 pp  
 1<sup>a</sup> 2<sup>a</sup>  
 3<sup>a</sup> 4<sup>a</sup>  
 5<sup>a</sup> 6<sup>a</sup>  
 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>  
 4<sup>a</sup> 5<sup>a</sup>  
 6<sup>a</sup>  
 1<sup>a</sup> 2<sup>a</sup>  
 3<sup>a</sup> 4<sup>a</sup>  
 5<sup>a</sup>  
 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>  
 4<sup>a</sup>  
 5<sup>a</sup>

muta in Cl mi<sup>b</sup>  
 c. sord  
 v. a. sord

**27** Più moderato (♩ = 66)

Orchestra score for measures 27-30, tempo **Più moderato** (♩ = 66). The score includes parts for Oboe (Ott), Flute (Fl), Clarinet in B-flat (Cl), Bassoon (Fg), Horn (Cor), Trombone (Tbn), Trombone and Tuba (Tba), Trumpet (Timp), and Arpeggiator (Arpe). Dynamics include *p* (piano), *pp* (pianissimo), and *con sord* (with mutes). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

**27** Più moderato (♩ = 66)

Continuation of the orchestra score for measures 27-30, tempo **Più moderato** (♩ = 66). This section focuses on the string ensemble, including Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The strings play a complex, rhythmic pattern with frequent sixteenth-note passages. Dynamics include *mf* (mezzo-forte) and *f* (forte). The Cb part includes *pizz* (pizzicato) and *arco* (arco) markings.



Fl 1° 2° 3°

Ob 1° 2° 3°

Cl (m.b.) 3°

Cl (s.b.) 1° 2° 3°

Fg 1° 2° 3°

Cor (fa) 3° 4°

Tbn

Tba

Timp

Trgl

Arpe 1° 2°

VI I 1° 2° 3° 4°

VI II 1° 2° 3° 4°

Ve 3° 4° 5° 6°

Vc 1° 2° 3° 4°

Cb 5° arco mf p 1° 3° arco mf p 4° arco mf p

mf f p mf f p

UE 6638

This image shows a page of a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments including Oboe (Ob.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tbn), Trombone (Tba), Tuba, Timpani (Timp), Snare Drum (Trgl), Cymbals (Arpe), Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Double Bass (Cb). The score includes musical notation, dynamics (mf, p, f), and performance instructions like 'pizz' and 'arco'. The page is numbered 5630 at the bottom.

Ott  
 Fl  
 Ob  
 Clarinet  
 Bassoon  
 Fg  
 Cor (fa)  
 Tbn  
 Tba  
 Timp  
 Trgl  
 Arpe  
 VI II  
 Ve  
 Vc  
 Cb

Musical score page 66, featuring orchestral staves and complex musical notation. The score includes various instruments and dynamic markings such as *mf* and *f*.

**28** Più lento (♩ = 63)

poco rit.

Ott  
 Fl  
 Ob  
 (m)P  
 Cl(s)  
 (s)B  
 Fg  
 Cor (fa)  
 Tbn  
 Tba  
 Timp  
 Pi  
 Gr C  
 Arpa  
 Arpa

**28** Più lento (♩ = 63)  
(senza sord.)

poco rit.

VI. I  
 VI. II  
 Ve.  
 d-v a 2  
 Vc.  
 d-v a 2  
 Cb.  
 Hrn



a tempo

molto ritard.

Orchestra score for the first system, measures 1 through 10. The score includes parts for Oboe (Ob), Flute (Fl), Clarinet in B-flat (Cl (si b)), Clarinet in A (Cl (a)), Bassoon (Fg), Cor Anglais (Cor (fa)), Trumpet in B-flat (Tr (si b)), Trombone (Tbn), Tuba (Tba), Timpani (Timp), Percussion (Pi), Grand Cymbal (Gr C), Arpa (Harp), and Violoncello (Vc). The tempo is marked "a tempo" and the dynamics range from *p* (piano) to *f* (forte). The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with "molto ritard." (very ritardando) at the end of the system.

Orchestra score for the second system, measures 11 through 20. The score includes parts for Violin I (VI I), Violin II (VI II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The tempo is marked "a tempo" and the dynamics range from *p* (piano) to *f* (forte). The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with "molto ritard." (very ritardando) at the end of the system.



**29** Moderato (♩ = 72)  
a tempo

Ott

Fl

Ob 4<sup>a</sup> muta in C ingl 1<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

Cl (s<sup>3</sup>)

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Fg

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

1<sup>a</sup> con sord. s

*pp* *pp* *p* *pp* *pp* *pp* *mf*

**29** Moderato (♩ = 72)  
a tempo

Ve

Vc

*pp* *pp* *pp* *pp*

30

Ott

Fl

Ob

C ingl

(m p)

Cl (sib)

(sib)

Fg

Cor (fa)

Tr (sib)

1<sup>st</sup> stracc

pp

p stracc

ff

1<sup>st</sup> 2<sup>nd</sup>

1<sup>st</sup>

3<sup>rd</sup>

1<sup>st</sup> 2<sup>nd</sup>

pp

1<sup>st</sup> 2<sup>nd</sup>

3<sup>rd</sup> 4<sup>th</sup>

pp

1<sup>st</sup> 2<sup>nd</sup> con sord

pp

30

Vi II

Ve

Vc

pp div a 3

pp

pp div a 2

pp

pp div a 2

pp

Ott *pp* *muto in Fl 4*  
 Fl *2° 3°*  
 Ob *1° 2°*  
 C (ingl) *1°*  
 (m) *3°*  
 Cl *4°*  
 (sib) *1° 2°*  
 Fg *3° 4°*  
 Cor (fa) *1° 2°*  
 Arpe *1° 2° va*  
 Cel *p*  
 VI II  
 Ve  
 Vc

UE 6638

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), Horn (Hr), Trumpet (Tr), Trombone (Tb), Violin (Vl), Viola (Vc), Violoncello (Cb), and Contrabass (Cb). The score is written in a single system, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, with the first system ending at a double bar line. The second system begins with a new section of music, marked by a double bar line and a repeat sign. The notation is complex, with many notes and rests, and includes various musical markings such as accents, slurs, and dynamic markings. The overall style is that of a classical musical score, with a focus on the individual parts of the ensemble.



poco rit.

1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> *f espr*

Fl

Ob

(m) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> *f*

Cl

(sib) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>

Fg

Cor (fa) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup>

Tr (sib) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> *f espr*

Arpa 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 10

Arpa 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 10

VI I *div a 3* *f espr*

VI II *p*

Ve *p*

Vc *p*

Cb *p*

poco rit.



This page of a musical score is for a symphony, likely the first movement of a work by a composer like Beethoven, given the instrumentation and style. The score is written for a full orchestra and includes the following parts:

- Fl (Flute):** The first flute part, marked with a *p* (piano) dynamic.
- Cingl (Cinghiale):** A part for a wild boar, likely a theatrical or programmatic element.
- Cl (sib) (Clarinet in B-flat):** The first clarinet part.
- Cl b (sib) (Clarinet in B-flat):** The second clarinet part.
- Fg (Fagotto):** The bassoon part.
- Cor (Horn):** The first horn part, marked with a *mf* (mezzo-forte) dynamic.
- Tr (sib) (Trumpet in B-flat):** The first trumpet part, marked with a *pp* (pianissimo) dynamic.
- Tbn (Trombone):** The first trombone part, marked with a *p* dynamic.
- Timp (Timpani):** The timpani part, marked with a *p* dynamic.
- Camp (Cymbal):** The cymbal part, marked with a *f* (forte) dynamic.
- Arpa (Harp):** The harp part, marked with a *p* dynamic.
- Cel (Violoncello):** The first cello part, marked with a *p* dynamic.

The score includes various dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). It also features tempo markings like *senza sord* (without mutes) and *con sord* (with mutes). The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and rests.

VI →  
← DE

31

Fl

Cl ingl

Cl (sib)

Cl b (sib)

Fg

Cor (fa)

Tr (sib)

Tbn

Timp

Camp II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Cel

VI I

VI II

Ve

Vc

Cb

**-DE****31**

Fl 1<sup>a</sup>

C ingl 1<sup>a</sup>

(m) 3<sup>a</sup> 7<sup>a</sup>

Cl 1<sup>a</sup> 2<sup>a</sup>

(s) 1<sup>a</sup> 2<sup>a</sup>

Cl b (s) b

Cor (fa) 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> (c) 4<sup>a</sup>

Tbn 3<sup>a</sup> (c) 4<sup>a</sup>

Tba 3<sup>a</sup> (c) 4<sup>a</sup>

Arpa 1<sup>a</sup>

*f* *espr* *p* *sf* *f* *sf* *f* *sf*

senza sord 1<sup>a</sup> *espr*

senza sord 3<sup>a</sup> *f* *espr*

**31**

Ve 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Vc 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Cb 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*



1<sup>a</sup>

Fl

Ob

C. ingl.

Cl. b

Cl. a

Fg.

Cor. f

Tba.

Arpa

1<sup>a</sup> 2<sup>a</sup>

3<sup>a</sup>

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> 7<sup>a</sup> 8<sup>a</sup> 9<sup>a</sup> 10<sup>a</sup> 11<sup>a</sup> 12<sup>a</sup>

senza sord

Cresc

Cresc

Cresc

Cresc

Cresc

Cresc

32

VI I

VI II

Ve

Vc

Cb

**33** Allegro (♩ = 92)

[illegible]

**33** Der Prinz geht entschlossen auf den Wald los  
**Allegro** ( $\text{♩} = 92$ ) (Kampf)

acc.

**Allegro** (J = 92) (Kampf)

VI I

VI II

Ve

Vc

Cb

cresc.

6

7

UE 6638

♩ = 100

♩ = 92

Ort  
Fl  
Ob  
Cingl  
(m/h)  
Cl  
(si b)  
Cl b  
(si b)  
Fg

Cor  
(fa)

Tr  
(si b)

Tbn  
Tba

Timp

Tamb perc

Pi

Gr C

Arpa

Arpa

♩ = 100

♩ = 92

Vi I

Vi II

Ve

Vc

Cb

UE 6638

**34**  $\text{♩} = 100$   $\text{♩} = 92$  poco rit.

Ott.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Fl.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Ob.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

C. ingl.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Cl.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Cl. (sib)  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Cl. b (sib)  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Fg.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Cor. (fa)  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Tr. (sib)  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Tbn.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Tba.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Timp.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Tamb. picc.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Pi.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Gr. C.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Arpa.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Arpa.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

**34**  $\text{♩} = 100$   $\text{♩} = 92$  poco rit.

VI. I.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

VI. II.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Ve.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Vc.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

Cb.  $\text{p} \text{ più}$   $\text{mf}$   $\text{cresc}$

do, re, mi, fa, sol, la, si

do, re, mi, fa, sol, la, si

UE 6638



**35** *Meno mosso* ♩ = 58

rit.

Ott

Fi

Ob

C ingl

(ml)

Cl

(sib)

Cl b

(sib)

Fg

Cfg

Cor

(fa)

Corn

pist

(sib)

Tr

(sib)

Tpn

Tba

Timp

Pi

Arpo

Arpa

**35** *Meno mosso* ♩ = 58

rit.

VI I

VI II

Ve

Vc

Cb

UE 6638

a tempo

rit.

Oboe  
 Flute  
 Oboe  
 Clarinet  
 Bassoon  
 Clarinet  
 Bassoon  
 Flute  
 Bassoon  
 Horn  
 Clarinet  
 Bassoon  
 Trumpet  
 Trombone  
 Tuba  
 Timpani  
 Arpa  
 Arpa  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabasso

a tempo  
 rit.

UE 6638

Es gelingt ihm, sich durchzuringen

UE 6638

[illegible]



37 Assai andante (♩ = 86)

Fl 1<sup>o</sup> 2<sup>o</sup>

Ob

Cl ing:

(m) 3<sup>o</sup>

Cl 1<sup>o</sup> 2<sup>o</sup>

(s) 3<sup>o</sup>

Fg 3<sup>o</sup>

Cfg 1<sup>o</sup>

Cor 1<sup>o</sup> 2<sup>o</sup>

fa 3<sup>o</sup>

Tc 1<sup>o</sup> 2<sup>o</sup>

(s) 3<sup>o</sup>

Tbn 1<sup>o</sup> 2<sup>o</sup>

3<sup>o</sup>

Timp

Tamt

Arpa

Arpa

Vi I

Vi II

Ve

Vc

Cb

37 Assai andante (♩ = 86)



The first system of the musical score includes staves for Flute (Fl), Clarinet in B-flat (Cl (si b)), Bassoon (Fg), Cor Anglais (Cor (fa)), Trumpet in B-flat (Tr (si b)), Timpani (Timp), Arpa (Arpa), Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Double Bass (Cb). The Flute, Clarinet, and Bassoon parts feature melodic lines with dynamic markings such as *sf* (sforzando) and *p* (piano). The Cor Anglais part includes a melodic line with a *mf espr* (mezzo-forte, esprimo) marking. The Timpani part has a single note marked *p*. The Arpa part features a sustained chord. The Violin I and II parts have melodic lines with *sf* and *p* markings. The Viola, Violoncello, and Double Bass parts provide harmonic support with various dynamic markings including *sf*, *p*, and *pp*.

poco a

Ott *p dolce* *1<sup>a</sup> b* *1<sup>a</sup>* *pp* *muto in F, 4<sup>a</sup>*  
 Fl *p dolce* *1<sup>a</sup> b* *p*  
 C ingl *1<sup>a</sup>* *p* *1<sup>a</sup> 2<sup>a</sup>* *mf espr*  
 Cl (sib) *3<sup>a</sup>* *p*  
 Fg *1<sup>a</sup>* *p* *2<sup>a</sup>* *p*  
 Cor (fa) *1<sup>a</sup>* *2<sup>a</sup>* *3<sup>a</sup>* *4<sup>a</sup>* *p* *f*  
 Timp *p*  
 Arpa *1<sup>a</sup>* *p* *2<sup>a</sup>* *p*  
 Arpa *2<sup>a</sup>* *p*  
 Vi II *mf*  
 Ve *mf*  
 Vc *mf*  
 Cb *mf*

24 34

poco a



## Più allegro (d = 138 - 152)

Cl (si b)  $1^{\text{a}} 2^{\text{a}} 3^{\text{a}}$  mutano in la  
 Cl (do)  $1^{\text{a}} 2^{\text{a}} 3^{\text{a}}$  mutano in G b in la

Fg  $1^{\text{a}} 2^{\text{a}} 3^{\text{a}}$

Cor (to)  $2^{\text{a}} 3^{\text{a}}$  (senza sord)

entschließt sich zum Weitergehen, - - und schreitet zum Steg.

## Più allegro (d = 138 - 152)

Vi I

Ve

Vc

39

Fl  $1^{\text{a}} 2^{\text{a}}$

Cl (la)  $1^{\text{a}} 2^{\text{a}} 3^{\text{a}}$  n. do

Fg  $1^{\text{a}} 2^{\text{a}} 3^{\text{a}}$

Tr (do)  $1^{\text{a}}$  n. do

doch die Fee verzaubert auch den Bach

39

Vi I

Vi II

Ve

Musical score for page 93, featuring woodwinds, strings, and a soloist. The score is written in 4/4 time.

**Woodwinds:**

- Flute (Fl):** 1<sup>o</sup> 2<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody. Part 2 (2<sup>o</sup>) plays a continuous eighth-note melody.
- Oboe (Ob):** 1<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody.
- Clarinet (Cl):** 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody. Part 2 (2<sup>o</sup>) plays a continuous eighth-note melody. Part 3 (3<sup>o</sup>) plays a continuous eighth-note melody.
- Bassoon (Fg):** 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody. Part 2 (2<sup>o</sup>) plays a continuous eighth-note melody. Part 3 (3<sup>o</sup>) plays a continuous eighth-note melody.

**Strings:**

- Violin I (Vi I):** 1<sup>o</sup> 2<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody. Part 2 (2<sup>o</sup>) plays a continuous eighth-note melody.
- Violin II (Vi II):** 1<sup>o</sup> 2<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody. Part 2 (2<sup>o</sup>) plays a continuous eighth-note melody.
- Viola (Ve):** 1<sup>o</sup> 2<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody. Part 2 (2<sup>o</sup>) plays a continuous eighth-note melody.
- Violoncello (Vc):** 1<sup>o</sup> 2<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody. Part 2 (2<sup>o</sup>) plays a continuous eighth-note melody.

**Soloist (Tr):** 1<sup>o</sup> 2<sup>o</sup>. Part 1 (1<sup>o</sup>) plays a continuous eighth-note melody. Part 2 (2<sup>o</sup>) plays a continuous eighth-note melody.

Dynamics: *piu f* (pizzicato forte) and *f* (forte).



## Andante (♩ = 80)

Fl

Cl (la)

Fg

Cor (fa)

Arpa

Arpa

Cel  
64 ms

**3. Tanz** (Wellentanz) Der Bach steigt aus seinem Bette und hebt den Steg hoch Der Prinz versucht verschiedenemals  
über die Wellen zu schreiten, doch vergebens.



## Andante (♩ = 80)

Vi I

Vi II

Ve

Vc

Fl 1<sup>re</sup> 2<sup>de</sup> 3<sup>de</sup> 4<sup>de</sup>

Cl (Fa) 3<sup>re</sup>

Fg 1<sup>re</sup> 2<sup>de</sup> 3<sup>re</sup> 4<sup>de</sup>

Cor (Fa) 2<sup>de</sup> 4<sup>de</sup>

Arpa 1<sup>re</sup> 2<sup>de</sup>

Cel. à 4 ms

VI. I pizz

VI. II pizz

Ve. 1<sup>re</sup> 2<sup>de</sup> 3<sup>re</sup> 4<sup>de</sup> 5<sup>de</sup>

Vc. 1<sup>re</sup> 2<sup>de</sup> 3<sup>re</sup> 4<sup>de</sup> 5<sup>de</sup>

UE 6638

40

Fl  
Cl (la)  
Fg

Cor (fa)

Arpa

Arpa

Cel à 4 ms

40

3

VI I  
VI II  
Ve  
Vc

Fl 1° 2° 3°

Cl (a) 1° 2° 3°

Fg 1° 3°

Cor (fa) 1° 2° 4°

Arpa 1°

Arpa 2° *md* *ms*

Cel a 4 ms

Ve 1° 3°

Vc 1° 3°

This page of a musical score contains the following staves and markings:

- Fl (Flute):** Staves 1-3. Markings include *1<sup>a</sup>*, *2<sup>a</sup>*, *3<sup>a</sup>*, *1<sup>a</sup> 2<sup>a</sup>*, *3<sup>a</sup> 4<sup>a</sup>*, *5<sup>a</sup>*, *6<sup>a</sup>*, *7<sup>a</sup>*, *8<sup>a</sup>*, *9<sup>a</sup>*, *10<sup>a</sup>*, *11<sup>a</sup>*, *12<sup>a</sup>*, *13<sup>a</sup>*, *14<sup>a</sup>*, *15<sup>a</sup>*, *16<sup>a</sup>*, *17<sup>a</sup>*, *18<sup>a</sup>*, *19<sup>a</sup>*, *20<sup>a</sup>*, *21<sup>a</sup>*, *22<sup>a</sup>*, *23<sup>a</sup>*, *24<sup>a</sup>*, *25<sup>a</sup>*, *26<sup>a</sup>*, *27<sup>a</sup>*, *28<sup>a</sup>*, *29<sup>a</sup>*, *30<sup>a</sup>*, *31<sup>a</sup>*, *32<sup>a</sup>*, *33<sup>a</sup>*, *34<sup>a</sup>*, *35<sup>a</sup>*, *36<sup>a</sup>*, *37<sup>a</sup>*, *38<sup>a</sup>*, *39<sup>a</sup>*, *40<sup>a</sup>*, *41<sup>a</sup>*, *42<sup>a</sup>*, *43<sup>a</sup>*, *44<sup>a</sup>*, *45<sup>a</sup>*, *46<sup>a</sup>*, *47<sup>a</sup>*, *48<sup>a</sup>*, *49<sup>a</sup>*, *50<sup>a</sup>*, *51<sup>a</sup>*, *52<sup>a</sup>*, *53<sup>a</sup>*, *54<sup>a</sup>*, *55<sup>a</sup>*, *56<sup>a</sup>*, *57<sup>a</sup>*, *58<sup>a</sup>*, *59<sup>a</sup>*, *60<sup>a</sup>*, *61<sup>a</sup>*, *62<sup>a</sup>*, *63<sup>a</sup>*, *64<sup>a</sup>*, *65<sup>a</sup>*, *66<sup>a</sup>*, *67<sup>a</sup>*, *68<sup>a</sup>*, *69<sup>a</sup>*, *70<sup>a</sup>*, *71<sup>a</sup>*, *72<sup>a</sup>*, *73<sup>a</sup>*, *74<sup>a</sup>*, *75<sup>a</sup>*, *76<sup>a</sup>*, *77<sup>a</sup>*, *78<sup>a</sup>*, *79<sup>a</sup>*, *80<sup>a</sup>*, *81<sup>a</sup>*, *82<sup>a</sup>*, *83<sup>a</sup>*, *84<sup>a</sup>*, *85<sup>a</sup>*, *86<sup>a</sup>*, *87<sup>a</sup>*, *88<sup>a</sup>*, *89<sup>a</sup>*, *90<sup>a</sup>*, *91<sup>a</sup>*, *92<sup>a</sup>*, *93<sup>a</sup>*, *94<sup>a</sup>*, *95<sup>a</sup>*, *96<sup>a</sup>*, *97<sup>a</sup>*, *98<sup>a</sup>*, *99<sup>a</sup>*, *100<sup>a</sup>*.
- Ob (Oboe):** Staves 4-5. Markings include *1<sup>a</sup>*, *2<sup>a</sup>*, *3<sup>a</sup>*, *4<sup>a</sup>*, *5<sup>a</sup>*, *6<sup>a</sup>*, *7<sup>a</sup>*, *8<sup>a</sup>*, *9<sup>a</sup>*, *10<sup>a</sup>*, *11<sup>a</sup>*, *12<sup>a</sup>*, *13<sup>a</sup>*, *14<sup>a</sup>*, *15<sup>a</sup>*, *16<sup>a</sup>*, *17<sup>a</sup>*, *18<sup>a</sup>*, *19<sup>a</sup>*, *20<sup>a</sup>*, *21<sup>a</sup>*, *22<sup>a</sup>*, *23<sup>a</sup>*, *24<sup>a</sup>*, *25<sup>a</sup>*, *26<sup>a</sup>*, *27<sup>a</sup>*, *28<sup>a</sup>*, *29<sup>a</sup>*, *30<sup>a</sup>*, *31<sup>a</sup>*, *32<sup>a</sup>*, *33<sup>a</sup>*, *34<sup>a</sup>*, *35<sup>a</sup>*, *36<sup>a</sup>*, *37<sup>a</sup>*, *38<sup>a</sup>*, *39<sup>a</sup>*, *40<sup>a</sup>*, *41<sup>a</sup>*, *42<sup>a</sup>*, *43<sup>a</sup>*, *44<sup>a</sup>*, *45<sup>a</sup>*, *46<sup>a</sup>*, *47<sup>a</sup>*, *48<sup>a</sup>*, *49<sup>a</sup>*, *50<sup>a</sup>*, *51<sup>a</sup>*, *52<sup>a</sup>*, *53<sup>a</sup>*, *54<sup>a</sup>*, *55<sup>a</sup>*, *56<sup>a</sup>*, *57<sup>a</sup>*, *58<sup>a</sup>*, *59<sup>a</sup>*, *60<sup>a</sup>*, *61<sup>a</sup>*, *62<sup>a</sup>*, *63<sup>a</sup>*, *64<sup>a</sup>*, *65<sup>a</sup>*, *66<sup>a</sup>*, *67<sup>a</sup>*, *68<sup>a</sup>*, *69<sup>a</sup>*, *70<sup>a</sup>*, *71<sup>a</sup>*, *72<sup>a</sup>*, *73<sup>a</sup>*, *74<sup>a</sup>*, *75<sup>a</sup>*, *76<sup>a</sup>*, *77<sup>a</sup>*, *78<sup>a</sup>*, *79<sup>a</sup>*, *80<sup>a</sup>*, *81<sup>a</sup>*, *82<sup>a</sup>*, *83<sup>a</sup>*, *84<sup>a</sup>*, *85<sup>a</sup>*, *86<sup>a</sup>*, *87<sup>a</sup>*, *88<sup>a</sup>*, *89<sup>a</sup>*, *90<sup>a</sup>*, *91<sup>a</sup>*, *92<sup>a</sup>*, *93<sup>a</sup>*, *94<sup>a</sup>*, *95<sup>a</sup>*, *96<sup>a</sup>*, *97<sup>a</sup>*, *98<sup>a</sup>*, *99<sup>a</sup>*, *100<sup>a</sup>*.
- Cl (Clarinet):** Staves 6-7. Markings include *1<sup>a</sup>*, *2<sup>a</sup>*, *3<sup>a</sup>*, *4<sup>a</sup>*, *5<sup>a</sup>*, *6<sup>a</sup>*, *7<sup>a</sup>*, *8<sup>a</sup>*, *9<sup>a</sup>*, *10<sup>a</sup>*, *11<sup>a</sup>*, *12<sup>a</sup>*, *13<sup>a</sup>*, *14<sup>a</sup>*, *15<sup>a</sup>*, *16<sup>a</sup>*, *17<sup>a</sup>*, *18<sup>a</sup>*, *19<sup>a</sup>*, *20<sup>a</sup>*, *21<sup>a</sup>*, *22<sup>a</sup>*, *23<sup>a</sup>*, *24<sup>a</sup>*, *25<sup>a</sup>*, *26<sup>a</sup>*, *27<sup>a</sup>*, *28<sup>a</sup>*, *29<sup>a</sup>*, *30<sup>a</sup>*, *31<sup>a</sup>*, *32<sup>a</sup>*, *33<sup>a</sup>*, *34<sup>a</sup>*, *35<sup>a</sup>*, *36<sup>a</sup>*, *37<sup>a</sup>*, *38<sup>a</sup>*, *39<sup>a</sup>*, *40<sup>a</sup>*, *41<sup>a</sup>*, *42<sup>a</sup>*, *43<sup>a</sup>*, *44<sup>a</sup>*, *45<sup>a</sup>*, *46<sup>a</sup>*, *47<sup>a</sup>*, *48<sup>a</sup>*, *49<sup>a</sup>*, *50<sup>a</sup>*, *51<sup>a</sup>*, *52<sup>a</sup>*, *53<sup>a</sup>*, *54<sup>a</sup>*, *55<sup>a</sup>*, *56<sup>a</sup>*, *57<sup>a</sup>*, *58<sup>a</sup>*, *59<sup>a</sup>*, *60<sup>a</sup>*, *61<sup>a</sup>*, *62<sup>a</sup>*, *63<sup>a</sup>*, *64<sup>a</sup>*, *65<sup>a</sup>*, *66<sup>a</sup>*, *67<sup>a</sup>*, *68<sup>a</sup>*, *69<sup>a</sup>*, *70<sup>a</sup>*, *71<sup>a</sup>*, *72<sup>a</sup>*, *73<sup>a</sup>*, *74<sup>a</sup>*, *75<sup>a</sup>*, *76<sup>a</sup>*, *77<sup>a</sup>*, *78<sup>a</sup>*, *79<sup>a</sup>*, *80<sup>a</sup>*, *81<sup>a</sup>*, *82<sup>a</sup>*, *83<sup>a</sup>*, *84<sup>a</sup>*, *85<sup>a</sup>*, *86<sup>a</sup>*, *87<sup>a</sup>*, *88<sup>a</sup>*, *89<sup>a</sup>*, *90<sup>a</sup>*, *91<sup>a</sup>*, *92<sup>a</sup>*, *93<sup>a</sup>*, *94<sup>a</sup>*, *95<sup>a</sup>*, *96<sup>a</sup>*, *97<sup>a</sup>*, *98<sup>a</sup>*, *99<sup>a</sup>*, *100<sup>a</sup>*.
- Fg**



Fl  
1<sup>o</sup>  
2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> *mf*

Cl (fa)  
1<sup>o</sup>  
2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> *mf*

Fg  
1<sup>o</sup> 2<sup>o</sup>  
3<sup>o</sup> 4<sup>o</sup> *mf*

Cor (fa)  
1<sup>o</sup>  
2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> *mf*

Arpa

Arpa

Cel  
1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> *mf*

Ve  
1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> *mf* tutti

Vc  
*mf*

41

Fl 1<sup>2</sup> 3<sup>4</sup>

Ob 1<sup>2</sup> 3<sup>4</sup>

Cl (Fa) 1<sup>2</sup> 3<sup>4</sup>

Fg 1<sup>2</sup> 3<sup>4</sup>

Cor (Fa) 1<sup>2</sup> 3<sup>4</sup>

Arpa 1<sup>2</sup> 3<sup>4</sup>

Arpa 1<sup>2</sup> 3<sup>4</sup>

Cel a 4 ms

41

Vi I

Vi II

Ve 1<sup>2</sup> 3<sup>4</sup>

Vc 1<sup>2</sup> 3<sup>4</sup>

con sord arco

arco

UE 5638

This page of a musical score contains the following staves and markings:

- Fl (Flute):** Staves 1-4. Markings include *mf*, *p*, and *mf*.
- Ob (Oboe):** Staves 5-6. Markings include *mf*, *p*, and *mf*.
- Cl g (Clarinet in G):** Staves 7-8. Markings include *mf*, *p*, and *mf*.
- Cl (a) (Clarinet in A):** Staves 9-10. Markings include *mf*, *p*, and *mf*.
- Cl b (a) (Clarinet in B-flat):** Staves 11-12. Markings include *mf*, *p*, and *mf*.
- Fg (Bassoon):** Staves 13-14. Markings include *mf*, *p*, and *mf*.
- Arpa (Harp):** Staves 15-16. Markings include *mf*, *p*, and *mf*.
- Cel a ms (Cello and Double Bass):** Staves 17-18. Markings include *mf*, *p*, and *mf*.
- VI I (Violin I):** Staff 19. Markings include *mf*, *p*, and *mf*.
- VI II (Violin II):** Staff 20. Markings include *mf*, *p*, and *mf*.
- Ve (Viola):** Staff 21. Markings include *mf*, *p*, and *mf*.
- Vc (Violoncello):** Staff 22. Markings include *mf*, *p*, and *mf*.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*. There are also some specific markings like *con sord* and *mf* *con sord*.

**42 Più mosso** (♩ = 100)

Fl 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Sax alto (m.b.) *mf dolce*

Sax ten (s.b.) *mf dolce*

Camp. II *pp*

Arpa 1<sup>a</sup> 2<sup>a</sup>

er kehrt mutlos zurück, worauf sich die Heftigkeit des Walientanzes legt

**42 Più mosso** (♩ = 100)

Vi I arco div. *ppp*

Vi II arco div. *ppp* Flag sul IV

Ve arco div. *ppp* Flag sul IV

Vc arco div. *ppp* Flag sul IV

Fl.  
 Sax. alto (m)  
 Sax. ten (s)  
 Cor (fa)  
 Campanelli  
 Arpa  
 Arpa  
 VI. I  
 VI. II  
 Ve.  
 Vc.

The score is written for a symphony orchestra and woodwinds. The top section includes Flute (Fl.), Saxophone Alto (Sax. alto (m)), Saxophone Tenor (Sax. ten (s)), Cor Anglais (Cor (fa)), and Campanelli (Campanelli). The middle section includes two Arpa (Harp) parts. The bottom section includes the string ensemble (VI. I, VI. II, Ve., Vc.). The score is written in 2/4 time. The Flute part features a melodic line with trills and grace notes. The Saxophone parts provide harmonic support. The Cor Anglais part has a melodic line with a trill. The Campanelli part has a melodic line with a trill. The Arpa parts provide harmonic support. The string ensemble provides a steady accompaniment.



poco rit . . . . . **43** ♩ = 90 a tempo (più mosso, agitato)

Sobald der Prinz dessen gewahr wird

poco rit. 43  $\text{♩} = 90$  a tempo (più masso, agitato)

The image shows a page from a musical score, measures 42 and 43. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and woodwinds (Flute, Oboe, Bassoon). Measure 42 is marked 'poco rit.' and measure 43 is marked 'a tempo (più masso, agitato)'. The tempo change is indicated by a box containing the number '43'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include 'cresc.' (crescendo), 'f' (forte), 'pp' (pianissimo), and 'f espr' (forte espressivo). The woodwinds enter in measure 43 with a melodic line. The strings play a rhythmic accompaniment. The page number '43' is in a box at the top right. The tempo change is indicated by a box containing the number '43'.

Fl

Cl. in A

Fg

Cor. in A

Tr. in Bb

Arpa

Arpa

Vi. I

Vi. II

Ve

Vc

Cb

erneuert ersehen Versuch worauf der Wellen -  
tanz wieder heftig einsetzt

3

4

[illegible]

This page of a musical score, likely for a symphony, features a variety of instruments. The staves are arranged as follows from top to bottom:

- Flutes (Fl):** Three staves, each with first, second, and third parts.
- Clarinets (Cl):** Two staves, each with first and second parts.
- Bassoon (Fg):** One staff with first and second parts.
- Cor Anglais (Cor (la)):** One staff with first and second parts.
- Trombones (Tr (s/b)):** One staff with first and second parts.
- Arpas:** Two staves, each with first and second parts.
- Violins (VI. I, VI. II):** Two staves, each with first and second parts.
- Cellos (Ve):** Two staves, each with first and second parts.
- Double Basses (Vc):** One staff with first and second parts.
- Double Basses (Cb):** One staff.

The score includes various musical notations such as notes, rests, and slurs. Dynamics like *dim* (diminuendo), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte) are used throughout. Articulation marks like *sf* (sforzando) and *senza sord* (without mutes) are also present. The page is numbered 107 in the top right corner.

**45**  $\text{♩} = 100$

Fl

Sax alto (m.p.) *mf dolce*

Sax bar (m.p.) *mf dolce*

Cl (fa) *p*

Fg *pp*

Cor (fa) *p*

Camp III *p*

Arpa *p* *9:55*

Arpa *p* *9:55*

Cel & rms *p*

**45**  $\text{♩} = 100$

*ppp*

Vi I *ppp*

Vi II *ppp* *9:55*

Ve *ppp* *12* *6*

Vc *ppp*

Cb *p*

senza sord



Fl

Sax  $\text{ob}$   
(mi  $\flat$ )

Sax bar  
(mi  $\flat$ )

Cl  
(fa)

Cor  
(fa)

Arpa

Arpa

Cel  
à 4 ms

Vi I

Vi II

Ve

Vc

Cb

1<sup>a</sup>

2<sup>a</sup>

3<sup>a</sup>

4<sup>a</sup>

5<sup>a</sup>

6<sup>a</sup>

7<sup>a</sup>

8<sup>a</sup>

9<sup>a</sup>

10<sup>a</sup>

11<sup>a</sup>

12<sup>a</sup>

13<sup>a</sup>

14<sup>a</sup>

15<sup>a</sup>

16<sup>a</sup>

17<sup>a</sup>

18<sup>a</sup>

19<sup>a</sup>

20<sup>a</sup>

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73<sup>a</sup>

74<sup>a</sup>

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93<sup>a</sup>

94<sup>a</sup>

95<sup>a</sup>

96<sup>a</sup>

97<sup>a</sup>

98<sup>a</sup>

99<sup>a</sup>

100<sup>a</sup>

Fl

Sax alto (mib)

Sax bar (mib)

Cl (la)

Cor (fa)

Arpa

Arpa

Cel a 4 ms

Vi I

Vi II

Ve

Vc

Cb

1°

2°

1°

2°

p

com

com

*poco rit.*

Fl.  
Sax. alto (mib)  
Sax. bar (mib)  
Cl. (la)  
Fg.  
Cor (fa)  
Arpa  
Arpa  
Cel. a 6 ms.  
Vi. I  
Vi. II  
Ve.  
Vc.  
Cb.

*cresc.*  
*cresc.*  
*3° p cresc.*  
*1° p cresc.*  
*2° p cresc.*  
*poco rit.*  
*cresc.*

UE 6638

## 46 Agitato (♩ = 108)

Fl 3<sup>a</sup> 4<sup>a</sup>

Ob *f* *esp* *mf* *f* *esp* 3<sup>a</sup> 4<sup>a</sup>

Sax alto (m.b.)

Sax bar (m.b.)

Cl la 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> *f* *esp*

Cl b (la) 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> *f* *esp*

Fg 3<sup>a</sup>

Ctg 1<sup>a</sup>

Cor (la) 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> *cresc* *f* *esp* *f* *esp* 2<sup>a</sup> 3<sup>a</sup>

Arpe *f* *f* *esp* 2<sup>a</sup> 3<sup>a</sup>

Cel a 3ms

## 3/2 Agitato (♩ = 108)

VI I arco con sord

VI II arco con sord

Ve arco con sord

Vc arco con sord

Cb arco con sord

Fl.  $1^{\text{a}}$   $2^{\text{a}}$

Ob.  $1^{\text{a}}$   $2^{\text{a}}$

Cl. a)  $1^{\text{a}}$   $2^{\text{a}}$

Cl. b)  $1^{\text{a}}$   $2^{\text{a}}$

Fg.  $1^{\text{a}}$   $2^{\text{a}}$

Cfg.  $1^{\text{a}}$   $2^{\text{a}}$

Cor. fa  $1^{\text{a}}$   $2^{\text{a}}$

Arpa  $1^{\text{a}}$   $2^{\text{a}}$

Cel. a 3 ms  $1^{\text{a}}$   $2^{\text{a}}$

Vi. I  $1^{\text{a}}$   $2^{\text{a}}$

Vi. II  $1^{\text{a}}$   $2^{\text{a}}$

Ve  $1^{\text{a}}$   $2^{\text{a}}$

Vc. Cb.  $1^{\text{a}}$   $2^{\text{a}}$



poco rit.

Fl

Ob

Cl (la)

Cl b

Fg

Cfg

Cgr (la)

Arpa

Cel a 3 ms

poco rit.

VI I

VI II

Ve

Vc

Cb

47  $\text{♩} = 100$ 

Fl  $\text{pp}$

Saxo (mib)  $\text{mf}$  dolce

Sax (en) (sib)  $\text{mf}$  dolce

Clb (la)  $\text{p}$

Arpa  $\text{pp}$

Arpa  $\text{p}$  (eco)

Cel & Lms  $\text{p}$

47  $\text{♩} = 100$ 

Vi I  $\text{pp}$

Vi II  $\text{pp}$

Ve  $\text{pp}$

Vc  $\text{pp}$

Cb.  $\text{p}$

7<sup>a</sup> senza sord

senza sord

5<sup>a</sup> 6<sup>a</sup> senza sord

3<sup>a</sup> 5<sup>a</sup>

Fl

Sax alto  
(m.b.)

Sax ten  
(s.b.)

Cl b  
(la)

Cor  
(fa)

Arpa

Arpa

Cel  
o. b. a.

Vi I

Vi II

Ve

Vc

Cb

UE 6638

The image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments. The instruments listed on the left are: Fl (Flute), Sax alto (sax alto), Sax ten (sax tenor), Cl b (clarinet in B-flat), Fg (Fagotto/Bassoon), Cor (Coro/Chorus), Arpa (Arpa/Arpeggio), Cello (Cello), Viola I, Viola II, Ve (Violoncello), Vc (Violoncello), and Cb (Contrabasso). The score is written in a single system with multiple staves. The tempo marking "poco rit." appears at the top right and bottom right. Dynamics such as "p" (piano) and "cresc" (crescendo) are indicated throughout the score. The notation includes various musical symbols such as notes, rests, and slurs.

**48 Molto agitato** (♩ = 112)

Fl  
 Ob  
 Sax alto (mib)  
 Sax ten (sib)  
 Cl (la)  
 Fg  
 Cfg  
 Cor (fa)  
 Arpo  
 Arpo

C1 b mufa in C14' (la)  
 1° b mufa  
 a3

**48 Molto agitato** (♩ = 112)  
 senza word  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

senza word  
 tutti  
 marc  
 b mufa



120

Fl

Ob

Cl (A)

Fg

Cbg

Cor (fa)

Tba

Arpe

*p*

4

Vi I

Vi II

Ve

Vc

Cb

This page of a musical score contains the following staves and markings:

- Flutes (Fl):** 1<sup>a</sup> 2<sup>a</sup>, 3<sup>a</sup> 4<sup>a</sup>. Dynamics: *cresc*.
- Oboes (Ob):** 1<sup>a</sup> 2<sup>a</sup>, 3<sup>a</sup> 4<sup>a</sup>. Dynamics: *cresc*.
- Clarinets (Cl):** 1<sup>a</sup> 2<sup>a</sup>, 3<sup>a</sup> 4<sup>a</sup>. Dynamics: *cresc*.
- Bassoons (Fg):** 1<sup>a</sup>. Dynamics: *cresc*.
- Cor Anglais (Cor (fa)):** 1<sup>a</sup> 2<sup>a</sup>, 3<sup>a</sup> 4<sup>a</sup>. Dynamics: *cresc*.
- Trumpets (Tr (sib)):** 1<sup>a</sup> 2<sup>a</sup>. Dynamics: *p*, *cresc*.
- Trombones (Tba):** *mf*, *cresc*.
- Arpa (Arpa):** 1<sup>a</sup> 2<sup>a</sup>.
- Violins (Vi I, Vi II):** Dynamics: *cresc*.
- Viola (Ve):** Dynamics: *cresc*.
- Violoncello (Vc):** Dynamics: *cresc*.
- Contrabass (Cb):** Dynamics: *cresc*.

40  $\text{rit}^2$

Fl.

Ob.

Cl. (la)

Fg.

Cfg.

Cor (fa)

Tr. (sib)

Tbn e Tba

Timp.

Arpe

40  $\text{rit}^2$

3/2

Vi. I

Vi. II

Ve.

Vc. *non div.*

Cb.



**50** Poco sostenuto

Der Prinz sieht das Vergebliche seiner Bemühungen ein.

**50** Poco sostenuto



**Lento** (♩ = 72)

Fl  
Ob  
Cl (la)  
Fg  
Cf  
Cor (fa)  
Corn a pist (sib)  
Tr (sib)  
Tbn  
Tba  
Timp  
Pl  
Arpe

die Wellen beruhigen sich allmählich, voller Verzweiflung geht er wieder, setzt sich und sinnt nach

**Lento** (♩ = 72)

V. I  
V. II  
Ve  
Vc  
Cb



VI →  
← DE

VI →  
← DE  
51

F.

Ob.

Cl  
(Sb)

Fg

Cor  
(Fa)

Tbn  
Tba

Trmp

Arpe

51

Vi

V II

Ve

Vc

Cb

*p* *f* *mf* *p* *mf* *p*

**51** **-DE** *poco rit.*

Ob.  $1^{\circ} 2^{\circ}$  *p* *f* *p*

C. ingl.  $1^{\circ} 2^{\circ}$  *p* *f* *p*

Cl. (sib)  $1^{\circ} 2^{\circ}$  *p* *f* *p*

Cl. b (sib)  $1^{\circ} 2^{\circ}$  *p* *f* *p*

Fg.  $1^{\circ} 3^{\circ}$  *p* *f* *mf* *f* *pp*

Cor. (fci)  $2^{\circ} 4^{\circ}$  *p* *mf* *p*

Tbn.  $1^{\circ} 2^{\circ}$  *p* *mf* *pp*

Tba.  $3^{\circ} 4^{\circ}$  *p* *mf* *pp*

**51** *poco rit.*

Vi. I *f* *mf* *dim* *pp*

Vi. II *f* *mf* *dim* *pp*

Ve. *f* *mf* *dim* *pp*

Vc. *f* *mf* *dim* *pp*

Cb. *p* *f* *p*

**Allegro** (♩ = 126)**52**

Fl  
Ob  
C. ingl.  
Cl (sib)  
Cl (sib)  
Fg

Er hat eine Idee

**Allegro** (♩ = 126)**52**

Vi I  
Vi II  
Ve  
Vc

**Più allegro** (♩ = 134)

Fl  
Ob  
C. ingl.  
Cl (sib)  
Cl (sib)  
Fg

**Più allegro** (♩ = 134)

Vi I  
Ve  
Vc



**53** *Meno allegro* ( $\text{♩} = 116$ )

C ingl.  
Cl (sib)  
Cl b (sib)  
Fg  
Cor (fa)  
Timp

Er nimmt seinen Stab und richtet ihn her, um seinen Mantel darauf hängen

**53** *Meno allegro* ( $\text{♩} = 116$ )

Vi II  
Ve  
Vc  
Cb

**53** *Meno allegro* ( $\text{♩} = 116$ )

Cor (fa)  
Timp  
Ve  
Vc  
Cb

zu können

*poco cresc.*

*tr.*

Fl

Ob

Cl ingl

Cl b

Fg

Cor fa

Timp

Vi I

Vi II

Ve

Vc

Cb

54

Fl  
 Ob  
 C (ingl)  
 Cl (sib)  
 Cl (sib)  
 Fg  
 Cor (fa)  
 Tamb. picc.  
 Arpe

Musical score for measures 54-57. The score includes parts for Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Cor Anglais, Piccolo, and Arpeggiator. Measure 54 is marked with a box containing '54'. The music features various dynamics like *f*, *mf*, and *ma*, and includes fingerings and breath marks.

54

VI. I  
 VI. II  
 Ve  
 Vc  
 Cb

Musical score for measures 54-57, continuing from the previous system. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 54 is marked with a box containing '54'. The music features various dynamics like *f* and includes fingerings and breath marks.

This page of a musical score, likely for a symphony, features a variety of instruments. The upper section includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (Cngl.), Clarinet in B-flat (Cl. (Sib.)), Bassoon (Cb. (Sib.)), Fagot (Fg.), and Timpani (Timp.). Below these are staves for Arpa (Harp) and a large section for strings, divided into Violins I and II (Vi I, Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb.). The score is written in a traditional musical notation style, with notes, rests, and dynamic markings such as *mf* (mezzo-forte). Performance instructions like "sempre simile" and "col legno" are interspersed throughout the string parts. The page is numbered "12" in the top right corner.

53

Fl

Ob

Cl in G

Bs

Tr

Tbn

Timp

Tamb. picc.

Arpegg. p.

53

Fl

Ob

Cl in G

Bs

Tr

Tbn

Timp

Tamb. picc.

Arpegg. p.



This page of a musical score contains the following staves and markings:

- Fl (Flute):** Staves 1 and 2. Markings include *mf* and *1<sup>o</sup> 2<sup>o</sup>*.
- Ob (Oboe):** Staff 3. Markings include *mf* and *1<sup>o</sup> 2<sup>o</sup>*.
- Cl (Clarinet):** Staves 4 and 5. Markings include *mf* and *1<sup>o</sup> 2<sup>o</sup>*.
- Cl b (Bassoon):** Staff 6. Markings include *mf* and *1<sup>o</sup> 2<sup>o</sup>*.
- Fg (Horn):** Staff 7. Markings include *mf* and *1<sup>o</sup> 2<sup>o</sup>*.
- Car (Trumpet):** Staff 8. Markings include *mf* and *1<sup>o</sup> 2<sup>o</sup>*.
- Tamb (Trombone):** Staff 9. Markings include *mf* and *1<sup>o</sup> 2<sup>o</sup>*.
- Arpe (Arpeggiated):** Staff 10. Markings include *mf* and *1<sup>o</sup> 2<sup>o</sup>*.
- Vi I (Violin I):** Staff 11. Markings include *arco* and *p*.
- Vi II (Violin II):** Staff 12. Markings include *arco* and *p*.
- Ve (Viola):** Staff 13. Markings include *arco* and *p*.
- Vc (Violoncello):** Staff 14. Markings include *arco* and *p*.
- Ob (Oboe):** Staff 15. Markings include *arco* and *p*.

58

Fl 1<sup>2</sup>° *mf* *p* *cresc*

Ob 1<sup>2</sup>° *mf* *p* *cresc*

Cingl 1<sup>2</sup>° *mf* *p* *cresc*

Cl (sib) 1<sup>2</sup>° *mf* *p* *cresc*

Clb (sib) 1<sup>2</sup>° *mf* *p* *cresc*

Fg 1<sup>2</sup>° *mf* *p* *cresc*

Cor (fa) 1<sup>2</sup>°

Tamb pice

Arpe 1<sup>2</sup>° *b*

58

Vi I *pp* (*subito*) *cresc* *pizz*

Vi II *p* *cresc*

Ve *pizz* *cresc*

Vc *pizz* *cresc*

Cb *pizz* *p* *cresc*

Fl  
 Ob  
 C. ingl  
 Cl. b (sib)  
 Cl. b (sib)  
 Fg  
 Cor (f)  
 Tr (sib)  
 Tamb  
 picc  
 Arpe  
 V. I  
 VI. II  
 Ve  
 Vc  
 Cb

Musical score for page 136, featuring woodwinds, brass, percussion, and strings. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (C. ingl), Clarinet in B-flat (Cl. b (sib)), Bassoon (Cl. b (sib)), Fagotto (Fg), Cor Anglais (Cor (f)), Trombone (Tr (sib)), Tambourin (Tamb), Piccolo (picc), Arpeggiator (Arpe), Violin I (V. I), Violin II (VI. II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

This page of a musical score, numbered 57, contains the following staves and markings:

- Fl**: Flute, with markings  $\Gamma^2$ ,  $\Lambda$ , and  $\delta^2$ .
- Ob**: Oboe, with marking  $\Gamma^2$ .
- Cl (si b)**: Clarinet in B-flat, with marking  $\Gamma^2$ .
- Fg**: Bassoon, with marking  $\Gamma^2$  and  $\Lambda$ .
- Cfg**: Contrabassoon, with marking  $\Gamma^2$  and  $\Lambda$ . A note is marked *Fg 4<sup>a</sup> muta in Cfg 1<sup>a</sup>*.
- Cor (a)**: Cor Anglais, with marking  $1^a 3^a$  and *marcato*.
- Ts (si b)**: Trombone, with marking  $\Gamma^2$  and  $\Lambda$ .
- Tbn**: Trombone, with marking  $3^a$  Tbn.
- Tba**: Tuba, with marking *marcato*.
- Timp**: Timpani, with marking  $\Gamma^2$  and  $\Lambda$ .
- Viol. I**: Violin I, with marking  $\Gamma^2$  and  $\Lambda$ .
- Viol. II**: Violin II, with marking  $\Gamma^2$  and  $\Lambda$ .
- Ve.**: Viola, with marking  $\Gamma^2$  and  $\Lambda$ .
- Vc.**: Violoncello, with marking  $\Gamma^2$  and  $\Lambda$ .
- Cb.**: Contrabass, with marking  $\Gamma^2$  and  $\Lambda$ .

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *marcato*. There are also some specific markings like  $\Gamma^2$  and  $\Lambda$  above certain notes.

58

Fl  $1^{\circ} 2^{\circ}$

Ob  $1^{\circ} 2^{\circ}$

Cl (sib)  $1^{\circ} 2^{\circ}$

Fg  $10^{\circ} 6$

Ctg  $3^{\circ}$   $1^{\circ}$

Cor (Fa)  $1^{\circ} 3^{\circ}$   $2^{\circ} 4^{\circ}$   $3^{\circ} 4^{\circ}$   $1^{\circ} 2^{\circ}$

Ts (sib)  $1^{\circ} 2^{\circ} / 1^{\circ} 3^{\circ}$

Tbn  $a 3$   $f$  *marcato*

GrC  $p$

58

2/2 2/2 2/2

VI I

VI II

Ve

Vc

Cb  $f$



The image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The notation is in standard musical notation, with various notes, rests, and dynamic markings. The page is divided into systems, with each system containing staves for different instruments. The instruments listed on the left side of the page are: Fl (Flute), Ob (Oboe), C ingl (Clarinet in G), Cl (sib) (Clarinet in B-flat), Cl (sib) (Clarinet in B-flat), Fg (Fagotto), Cfg (Contrabbasso), Cor (Fa) (Coro), Te (sib) (Tromba), Gr C (Grande Corno), VI I (Violino I), VI II (Violino II), Ve (Viola), Vc (Violoncello), and Cb (Contrabbasso). The score includes various musical notations such as notes, rests, and dynamic markings like *sempre f* and *p*. There are also performance instructions like *1° 2° con sord* and *1° 2° senza sord*. The page is numbered 3 at the bottom center.

Fl: 1<sup>o</sup>, 2<sup>o</sup>  
 Ob: 1<sup>o</sup>, 2<sup>o</sup>  
 C (ingl): 1<sup>o</sup>, 2<sup>o</sup>  
 Cl (sib): 1<sup>o</sup>, 2<sup>o</sup>  
 Cl (sib): 1<sup>o</sup>, 2<sup>o</sup>  
 Fg: 1<sup>o</sup>, 2<sup>o</sup>  
 Cfg: 1<sup>o</sup>, 2<sup>o</sup>  
 Cor (fa): 1<sup>o</sup>, 2<sup>o</sup>  
 Tr (sib): 1<sup>o</sup>, 2<sup>o</sup>  
 VI I: 1<sup>o</sup>, 2<sup>o</sup>  
 VI II: 1<sup>o</sup>, 2<sup>o</sup>  
 Va: 1<sup>o</sup>, 2<sup>o</sup>  
 Vc: 1<sup>o</sup>, 2<sup>o</sup>  
 Cb: 1<sup>o</sup>, 2<sup>o</sup>

Measures 59-61 are marked with a box containing the number 59. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The woodwind section (Flute, Oboe, Clarinet, Bassoon, Fagotto, Contrabassoon) and string section (Violins I & II, Violas, Cellos, Double Basses) are shown. The brass section (Trumpets, Trombones, Horns, Tuba) is also present. The score is written for a full orchestra.

60

Fl 1<sup>a</sup> 2<sup>a</sup> *p* *cresc* *Fl 4<sup>a</sup> muta in Ott 1<sup>a</sup>*

Ob *p* *cresc* *mf* *cresc*

C ingl *p* *cresc* *mf* *cresc*

Cl (sib) *p* *cresc* *mf* *cresc* *muta in mib*

Cl (sib) *p* *cresc* *mf* *cresc*

Fg *p* *cresc* *mf* *cresc*

Ctg *p* *cresc* *mf* *cresc*

Cor (fa) *senza sord* *1<sup>a</sup> 2<sup>a</sup>* *a 2*

Tr (sib) *1<sup>a</sup> 3<sup>a</sup>* *3<sup>a</sup> senza sord* *3<sup>a</sup> 4<sup>a</sup>* *a 2*

Timp *f*

60

VI I *p* *cresc*

VI II *p* *cresc*

Ve *p* *cresc*

Vc *p* *cresc*

Cb *p* *cresc*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), English Horns (Engl.), Clarinets (Cl.), Bassoons (Bs.), Fagots (Fg.), Cor Anglais (Cor.), Timpani (Timp.), Violins (VI I, VI II), Violas (Ve), Cellos (Vc), and Double Basses (Cb). The notation is in a standard musical format with staves, notes, rests, and various markings. Dynamic markings such as *mf* (mezzo-forte) and *cresc* (crescendo) are visible. There are also articulation marks like *acc* (accent) and *f* (forte). The score is divided into measures by vertical bar lines, and some measures contain specific performance instructions or tempo markings like *allegro* and *moderato*.

**61** Più vivo (♩ = 152)

Ott  
 Fl  
 Ob  
 C ingl.  
 Cl  
 Cl b  
 Fg  
 Cor (fa)  
 Tr (sib)  
 Timp

This block contains the musical score for measures 61 through 65 of the piece "Più vivo". The tempo is marked as ♩ = 152. The score is written for a large orchestra, including Oboe, Flute, Clarinet in B-flat, Bassoon, and various strings. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments (Cor and Tr) provide harmonic support. The score is divided into two systems, with measures 61-65 spanning the first system and measures 66-70 spanning the second system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

**61** Più vivo (♩ = 152)

VI I  
 VI II  
 Ve  
 Vc

This block contains the musical score for measures 61 through 65 of the piece "Più vivo", continuing from the previous block. It focuses on the string section, including Violins I and II, Violas, and Cellos. The strings play a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the other instruments. The score is divided into two systems, with measures 61-65 spanning the first system and measures 66-70 spanning the second system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.



a tempo  
(meno allegro) (♩ = 108)

62

Ort  
Fl  
Ob  
C ingl  
(m) b  
Cl  
(s) b  
Cl b  
(s) b  
Fg  
Cf g  
Cor  
(s) b  
Tr  
(s) b  
Tbn  
Tba  
Tbn & Tba  
Timp  
Gr C

**3**  
a tempo  
(meno allegro) (♩ = 108)

62

VI I  
VI II  
Ve  
Vc  
Cb

[illegible]

Er stellt sich auf den Stein und hebt den Stab mit dem Mantel hoch empor, um die Aufmerksamkeit der Prinzessin auf sich zu lenken.

### Gespannte Erwartung

Die Prinzessin arbeitet ruhig in ihrem

### Schlößchen

**1** **Sostenuto** (♩ = 92) **Più sost.** (♩ = 80) *tutti* **3** **Allegretto** (♩ = 100)

*Pizz* **Più vivo** (♩ = 138) **Allegretto** (♩ = 100)

**Der Prinz verzweifelt**

**64 Andante ( $\text{♩} = 90$ )**

The score shows five staves labeled VI I, VI II, Ve, Vc, and Cb. The first two strings play arpeggiated figures with markings like "arco", "esp.", and "ress.". The woodwinds have various notes and rests.

VI →  
← DE

64 Andante  $\text{♩} = 90$



4/4 Andante  $\text{♩} = 90$



**Allegro** ( $\text{♩} = 116 - 126$ )

Ob

Fg

$\frac{3}{2}$

Tamb.  
plcc

Arpa

Arpa

Doch kommt ihm eine neue Idee

Er nimmt den Stab um auch seine Krone  
daran zu befestigen

**Allegro** ( $\text{♩} = 116 - 126$ )

Vl I

Vl II

Ve

Vc



65

Fl 1<sup>o</sup> 2<sup>o</sup> *f* *p*

Ob 1<sup>o</sup> *f* *p*

Cingl 1<sup>o</sup> *f* *p*

Cl (sopr) 1<sup>o</sup> 2<sup>o</sup> *f* *p*

Fg 1<sup>o</sup> 2<sup>o</sup> *f* *p*

Cor (Fa) 1<sup>o</sup> 2<sup>o</sup> *mf*

Trgl *mf*

Tamb. p/c 1<sup>o</sup> *mf*

Arpa 1<sup>o</sup> *f* *p*

Arpa 2<sup>o</sup> *p*

65

VI I *f* *p*

VI II *f* *p*

Ve *f* *p*

Vc *f* *p*

Cb *f* *p*

Oboe  
 Flute  
 Clarinet in B-flat  
 Bassoon  
 Cor Anglais  
 Trumpet  
 Trombone  
 Arpa  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabasso

Musical notation includes notes, rests, and dynamic markings: *p*, *f*, *pp*, *mf*, *sf*.

66

Ott  
 Fl  
 Ob  
 C.ingl  
 (m)H  
 Cl  
 (sib)  
 Fg  
 Ctg  
 Car  
 Ta  
 (sib)  
 Tamb pcc  
 Arpa  
 Arpa

66

VI I  
 VI II  
 Ve  
 Vc  
 Cb

UE 6638

[illegible]

Er hebt den Stab mit Mantel und Krone wie bei 63

VI I

VI II

Ve

Vc

Cb

**4** Sostenuto (♩ = 92)

Più sostenuto (♩ = 80)

**3**

115 6538



## VI-

▼ Allegretto (♩ = 100)

68

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Die Prinzessin

3

4 Allegretto (♩ = 100)

68

Allegretto 100

VI I

VI II

Ve

Vc

Più vivo

a tempo (♩ = 100)

Fl.

Ob.

C. ingl.

C. (b)

Fag.

C. B.

Allegretto

3/8

erblickt den Stab abermals, doch übt er auch so keinen Eindruck auf sie aus

**Più vivo**

**2**  
**4** a tempo (♩ = 100)

4

[illegible]

**69** Appassionato (♩ = 90) rit. molto Adagio (♩ = 72)

Fl 1<sup>o</sup> 2<sup>o</sup> *espr*

Ob 1<sup>o</sup> 2<sup>o</sup>

Cingl 1<sup>o</sup> 2<sup>o</sup>

Cl (sib) 1<sup>o</sup> 2<sup>o</sup>

Cl b (sib) 1<sup>o</sup> 2<sup>o</sup> *espr*

Fg 1<sup>o</sup> 2<sup>o</sup> *f*

Cor (Fa) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup>

wie bei **64**

*p*

**69** Appassionato (♩ = 90) rit. molto Adagio (♩ = 72)

VI. I *espr*

VI. II *espr*

Ve *f* *espr*

Vc *f*

Cb *f*

*p*

## Allegro (♩ = 138 - 132)

70

d: ♩

Fl.

Ob.

C. ingl.

C. (sib)

C. (sib)

Fg.

Cor.

Dem Prinzen kommt aber eine neue Idee. Er nimmt eine Schere, schneidet seine goldenen Locken ab und befestigt sie auf dem Stabe.

## Allegro (♩ = 138 - 132)

70

d: ♩

VI I

VI II

Ve

Vc

Cb

Fl  $1^{\circ} 2^{\circ}$   
 Ob  $1^{\circ} 2^{\circ}$   
 C ingl  $1^{\circ}$   
 (m.b.) Cl  $3^{\circ}$   
 (sib) Cl  $1^{\circ} 2^{\circ}$   
 Fg  $1^{\circ} 2^{\circ}$   
 Cor (Fa)  $1^{\circ} 2^{\circ}$  a 2

VI I arco pizz *mf*  
 VI II arco pizz *mf*  
 Ve arco pizz *mf*  
 Vc arco pizz *mf*  
 Cb *mf*

The score is for measures 157-160. The woodwind section includes Flute (1st and 2nd), Oboe (1st and 2nd), Cor Anglais (1st), Clarinet in B-flat (3rd), Clarinet in B-flat (1st and 2nd), Bassoon (1st and 2nd), and Horn in F (1st and 2nd). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The horn plays a sustained note. The strings are marked *arco* and *pizz* (pizzicato). The dynamic is *mf* (mezzo-forte).

**71**

Fl 1<sup>2</sup>°

Ob 1° 2°

C ingl 1°

(m)ln 3°

Cl 1<sup>2</sup>°

(s)b 1<sup>2</sup>°

Fg 1<sup>2</sup>°

Cor (fa) 1<sup>2</sup>°

Tc (sb) 1°

Arpe 1<sup>2</sup>°

**71**

Vi I arco pizz

Vi II arco pizz

Ve arco pizz

Vc arco pizz

Cb arco pizz

2

2



72

accel.

Fl

Oboe

Clarinet in B-flat

Bassoon

Bassoon in C

Cor Anglais

Horn in F

Trombone

Trumpet

Arpeggiator

Cello

72

accel.

VI I

VI II

Ve

Vc

Cb

allargando

Sostenuto (♩ = 76)

Fl. 1<sup>a</sup> 2<sup>a</sup>

Ob.

Cingl.

(m.b.)

Cl.

(sib.)

Fg.

Cfg.

Cor (fa)

Tr. (sib.)

Tbn.

Tba.

Timp.

Trgl.

Arpe.

Cet.

Er hält den Stab hoch empor

allargando

Sostenuto (♩ = 76)

VI I

VI II

Ve

Vc

Cb.

cresc

arco

arco

arco

arco



**-DE**

Die Prinzessin bemerkt den goldlockigen Stab,

**3**  
**4 Allegretto** (♩ = 120)**stringendo**

=

**Allegro** (♩ = 80)**74**

Fl

Cl (S, b)

Trgl

Arpa

Arpa

Cel

er gefällt ihr, sie will ihn haben, und kommt auch schon frohlockend aus ihrem Schloßlein zum schönen Spielzeug herab

**Allegro** (♩ = 80)**74**

VI I

VI II

Ve

Vc

Fl<sup>2</sup>  
 Fl<sup>3 4</sup>  
 Cl (Sib)  
 Arpa<sup>1</sup>  
 Arpa<sup>2</sup>  
 Cel  
 VI I  
 VI II  
 Ve  
 Vc

The musical score consists of ten staves. The first staff (Fl<sup>2</sup>) has a treble clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The second staff (Fl<sup>3 4</sup>) has a treble clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The third staff (Cl (Sib)) has a bass clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The fourth staff (Arpa<sup>1</sup>) has a treble clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The fifth staff (Arpa<sup>2</sup>) has a treble clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The sixth staff (Cel) has a bass clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The seventh staff (VI I) has a treble clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The eighth staff (VI II) has a treble clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The ninth staff (Ve) has a bass clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata. The tenth staff (Vc) has a bass clef and a key signature of one flat (Bb). It contains six measures of music, each starting with a fermata.



75

Fl 1<sup>a</sup> 2<sup>a</sup>

Fl 3<sup>a</sup> 4<sup>a</sup>

Cl (S, b)

pp

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Cel

75

Vi I

Vi II

Ve

Vc

1° 2°

76

Fl.

3° 4°

Cl (sib)

1°

6°

Tgrl

Arpa

1°

Arpa

2°

Cel

76

sul D gliss arco

sul D gliss arco

VI I

VI II

Ve

Vc.

*p*

*p*

This musical score page contains measures 1 through 5 of a symphony. The instruments and their parts are as follows:

- Fl.** (Flute): Two staves. The upper staff is marked  $1^{\text{st}} 2^{\circ}$  and the lower staff is marked  $3^{\text{rd}} 4^{\circ}$ . Both play a melodic line with eighth notes.
- Cl (sib)** (Clarinet in B-flat): Two staves. The upper staff is marked  $1^{\text{st}} 2^{\circ}$  and the lower staff is marked  $4^{\circ}$ . Both play a melodic line with eighth notes.
- Trgl** (Trumpet): One staff, playing a melodic line with eighth notes.
- Arpa** (Harp): Two staves, playing a sustained harmonic accompaniment with chords.
- Cel** (Cello): Two staves, playing a melodic line with eighth notes.
- Vi I** (Violin I): One staff, playing a melodic line with eighth notes and slurs.
- Vi II** (Violin II): One staff, playing a melodic line with eighth notes and slurs.
- Ve** (Viola): One staff, playing a melodic line with eighth notes.
- Vc** (Violoncello): One staff, playing a melodic line with eighth notes.

The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings.

**77** Più agitato (♩ = 84)

1<sup>a</sup> 2<sup>a</sup>

Fl.

Cl. (Si b)

Fg.

Cor. (Fa)

Timp.

Trgl.

Arpa.

Cel.

*pp*

*sempre cresc.*

*mf marcato*

*sempre cresc.*

**77** Più agitato (♩ = 84)

Vi. I

Vi. II

Ve.

Vc.

Cb.

*p*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

78

Fl  $1^{\circ} 2^{\circ}$   $3^{\circ} 4^{\circ}$   
 Cl (sib)  $1^{\circ} 2^{\circ}$   
 Fg  $1^{\circ} 2^{\circ}$   
 Cor (fa)  $1^{\circ} 2^{\circ}$   
 Timp  $1^{\circ} 2^{\circ}$   
 Arpe  $1^{\circ} 2^{\circ}$

78

Vi I *mf cresc*  
 Vi II *mf cresc*  
 Ve *sempre cresc*  
 Vc *mf cresc*  
 Cb *mf cresc*



Sostenuto  $\text{♩} = 104$  Più mosso  $(\text{♩} = 112)$ Sostenuto  $\text{♩} = 104$  Più mosso  $(\text{♩} = 112)$ 

Fl 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> 7<sup>a</sup> 8<sup>a</sup> 9<sup>a</sup> 10<sup>a</sup> 11<sup>a</sup> 12<sup>a</sup> 13<sup>a</sup> 14<sup>a</sup> 15<sup>a</sup> 16<sup>a</sup> 17<sup>a</sup> 18<sup>a</sup> 19<sup>a</sup> 20<sup>a</sup> 21<sup>a</sup> 22<sup>a</sup> 23<sup>a</sup> 24<sup>a</sup> 25<sup>a</sup> 26<sup>a</sup> 27<sup>a</sup> 28<sup>a</sup> 29<sup>a</sup> 30<sup>a</sup> 31<sup>a</sup> 32<sup>a</sup> 33<sup>a</sup> 34<sup>a</sup> 35<sup>a</sup> 36<sup>a</sup> 37<sup>a</sup> 38<sup>a</sup> 39<sup>a</sup> 40<sup>a</sup> 41<sup>a</sup> 42<sup>a</sup> 43<sup>a</sup> 44<sup>a</sup> 45<sup>a</sup> 46<sup>a</sup> 47<sup>a</sup> 48<sup>a</sup> 49<sup>a</sup> 50<sup>a</sup> 51<sup>a</sup> 52<sup>a</sup> 53<sup>a</sup> 54<sup>a</sup> 55<sup>a</sup> 56<sup>a</sup> 57<sup>a</sup> 58<sup>a</sup> 59<sup>a</sup> 60<sup>a</sup> 61<sup>a</sup> 62<sup>a</sup> 63<sup>a</sup> 64<sup>a</sup> 65<sup>a</sup> 66<sup>a</sup> 67<sup>a</sup> 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628<sup>a</sup> 629<sup>a</sup> 630<sup>a</sup> 631<sup>a</sup> 632<sup>a</sup> 633<sup>a</sup> 634<sup>a</sup> 635<sup>a</sup> 636<sup>a</sup> 637<sup>a</sup> 638<sup>a</sup> 639<sup>a</sup> 640<sup>a</sup> 641<sup>a</sup> 642<sup>a</sup> 643<sup>a</sup> 644<sup>a</sup> 645<sup>a</sup> 646<sup>a</sup> 647<sup>a</sup> 648<sup>a</sup> 649<sup>a</sup> 650<sup>a</sup> 651<sup>a</sup> 652<sup>a</sup> 653<sup>a</sup> 654<sup>a</sup> 655<sup>a</sup> 656<sup>a</sup> 657<sup>a</sup> 658<sup>a</sup> 659<sup>a</sup> 660<sup>a</sup> 661<sup>a</sup> 662<sup>a</sup> 663<sup>a</sup> 664<sup>a</sup> 665<sup>a</sup> 666<sup>a</sup> 667<sup>a</sup> 668<sup>a</sup> 669<sup>a</sup> 670<sup>a</sup> 671<sup>a</sup> 672<sup>a</sup> 673<sup>a</sup> 674<sup>a</sup> 675<sup>a</sup> 676<sup>a</sup> 677<sup>a</sup> 678<sup>a</sup> 679<sup>a</sup> 680<sup>a</sup> 681<sup>a</sup> 682<sup>a</sup> 683<sup>a</sup> 684<sup>a</sup> 685<sup>a</sup> 686<sup>a</sup> 687<sup>a</sup> 688<sup>a</sup> 689<sup>a</sup> 690<sup>a</sup> 691<sup>a</sup> 692<sup>a</sup> 693<sup>a</sup> 694<sup>a</sup> 695<sup>a</sup> 696<sup>a</sup> 697<sup>a</sup> 698<sup>a</sup> 699<sup>a</sup> 700<sup>a</sup> 701<sup>a</sup> 702<sup>a</sup> 703<sup>a</sup> 704<sup>a</sup> 705<sup>a</sup> 706<sup>a</sup> 707<sup>a</sup> 708<sup>a</sup> 709<sup>a</sup> 710<sup>a</sup> 711<sup>a</sup> 712<sup>a</sup> 713<sup>a</sup> 714<sup>a</sup> 715<sup>a</sup> 716<sup>a</sup> 717<sup>a</sup> 718<sup>a</sup> 719<sup>a</sup> 720<sup>a</sup> 721<sup>a</sup> 722<sup>a</sup> 723<sup>a</sup> 724<sup>a</sup> 725<sup>a</sup> 726<sup>a</sup> 727<sup>a</sup> 728<sup>a</sup> 729<sup>a</sup> 730<sup>a</sup> 731<sup>a</sup> 732<sup>a</sup> 733<sup>a</sup> 734<sup>a</sup> 735<sup>a</sup> 736<sup>a</sup> 737<sup>a</sup> 738<sup>a</sup> 739<sup>a</sup> 740<sup>a</sup> 741<sup>a</sup> 742<sup>a</sup> 743<sup>a</sup> 744<sup>a</sup> 745<sup>a</sup> 746<sup>a</sup> 747<sup>a</sup> 748<sup>a</sup> 749<sup>a</sup> 750<sup>a</sup> 751<sup>a</sup> 752<sup>a</sup> 753<sup>a</sup> 754<sup>a</sup> 755<sup>a</sup> 756<sup>a</sup> 757<sup>a</sup> 758<sup>a</sup> 759<sup>a</sup> 760<sup>a</sup> 761<sup>a</sup> 762<sup>a</sup> 763<sup>a</sup> 764<sup>a</sup> 765<sup>a</sup> 766<sup>a</sup> 767<sup>a</sup> 768<sup>a</sup> 769<sup>a</sup> 770<sup>a</sup> 771<sup>a</sup> 772<sup>a</sup> 773<sup>a</sup> 774<sup>a</sup> 775<sup>a</sup> 776<sup>a</sup> 777<sup>a</sup> 778<sup>a</sup> 779<sup>a</sup> 780<sup>a</sup> 781<sup>a</sup> 782<sup>a</sup> 783<sup>a</sup> 784<sup>a</sup> 785<sup>a</sup> 786<sup>a</sup> 787<sup>a</sup> 788<sup>a</sup> 789<sup>a</sup> 790<sup>a</sup> 791<sup>a</sup> 792<sup>a</sup> 793<sup>a</sup> 794<sup>a</sup> 795<sup>a</sup> 796<sup>a</sup> 797<sup>a</sup> 798<sup>a</sup> 799<sup>a</sup> 800<sup>a</sup> 801<sup>a</sup> 802<sup>a</sup> 803<sup>a</sup> 804<sup>a</sup> 805<sup>a</sup> 806<sup>a</sup> 807<sup>a</sup> 808<sup>a</sup> 809<sup>a</sup> 810<sup>a</sup> 811<sup>a</sup> 812<sup>a</sup> 813<sup>a</sup> 814<sup>a</sup> 815<sup>a</sup> 816<sup>a</sup> 817<sup>a</sup> 818<sup>a</sup> 819<sup>a</sup> 820<sup>a</sup> 821<sup>a</sup> 822<sup>a</sup> 823<sup>a</sup> 824<sup>a</sup> 825<sup>a</sup> 826<sup>a</sup> 827<sup>a</sup> 828<sup>a</sup> 829<sup>a</sup> 830<sup>a</sup> 831<sup>a</sup> 832<sup>a</sup> 833<sup>a</sup> 834<sup>a</sup> 835<sup>a</sup> 836<sup>a</sup> 837<sup>a</sup> 838<sup>a</sup> 839<sup>a</sup> 840<sup>a</sup> 841<sup>a</sup> 842<sup>a</sup> 843<sup>a</sup> 844<sup>a</sup> 845<sup>a</sup> 846<sup>a</sup> 847<sup>a</sup> 848<sup>a</sup> 849<sup>a</sup> 850<sup>a</sup> 851<sup>a</sup> 852<sup>a</sup> 853<sup>a</sup> 854<sup>a</sup> 855<sup>a</sup> 856<sup>a</sup> 857<sup>a</sup> 858<sup>a</sup> 859<sup>a</sup> 860<sup>a</sup> 861<sup>a</sup> 862<sup>a</sup> 863<sup>a</sup> 864<sup>a</sup> 865<sup>a</sup> 866<sup>a</sup> 867<sup>a</sup> 868<sup>a</sup> 869<sup>a</sup> 870<sup>a</sup> 871<sup>a</sup> 872<sup>a</sup> 873<sup>a</sup> 874<sup>a</sup> 875<sup>a</sup> 876<sup>a</sup> 877<sup>a</sup> 878<sup>a</sup> 879<sup>a</sup> 880<sup>a</sup> 881<sup>a</sup> 882<sup>a</sup> 883<sup>a</sup> 884<sup>a</sup> 885<sup>a</sup> 886<sup>a</sup> 887<sup>a</sup> 888<sup>a</sup> 889<sup>a</sup> 890<sup>a</sup> 891<sup>a</sup> 892<sup>a</sup> 893<sup>a</sup> 894<sup>a</sup> 895<sup>a</sup> 896<sup>a</sup> 897<sup>a</sup> 898<sup>a</sup> 899<sup>a</sup> 900<sup>a</sup> 901<sup>a</sup> 902<sup>a</sup> 903<sup>a</sup> 904<sup>a</sup> 905<sup>a</sup> 906<sup>a</sup> 907<sup>a</sup> 908<sup>a</sup> 909<sup>a</sup> 910<sup>a</sup> 911<sup>a</sup> 912<sup>a</sup> 913<sup>a</sup> 914<sup>a</sup> 915<sup>a</sup> 916<sup>a</sup> 917<sup>a</sup> 918<sup>a</sup> 919<sup>a</sup> 920<sup>a</sup> 921<sup>a</sup> 922<sup>a</sup> 923<sup>a</sup> 924<sup>a</sup> 925<sup>a</sup> 926<sup>a</sup> 927<sup>a</sup> 928<sup>a</sup> 929<sup>a</sup> 930<sup>a</sup> 931<sup>a</sup> 932<sup>a</sup> 933<sup>a</sup> 934<sup>a</sup> 935<sup>a</sup> 936<sup>a</sup> 937<sup>a</sup> 938<sup>a</sup> 939<sup>a</sup> 940<sup>a</sup> 941<sup>a</sup> 942<sup>a</sup> 943<sup>a</sup> 944<sup>a</sup> 945<sup>a</sup> 946<sup>a</sup> 947<sup>a</sup> 948<sup>a</sup> 949<sup>a</sup> 950<sup>a</sup> 951<sup>a</sup> 952<sup>a</sup> 953<sup>a</sup> 954<sup>a</sup> 955<sup>a</sup> 956<sup>a</sup> 957<sup>a</sup> 958<sup>a</sup> 959<sup>a</sup> 960<sup>a</sup> 961<sup>a</sup> 962<sup>a</sup> 963<sup>a</sup> 964<sup>a</sup> 965<sup>a</sup> 966<sup>a</sup> 967<sup>a</sup> 968<sup>a</sup> 969<sup>a</sup> 970<sup>a</sup> 971<sup>a</sup> 972<sup>a</sup> 973<sup>a</sup> 974<sup>a</sup> 975<sup>a</sup> 976<sup>a</sup> 977<sup>a</sup> 978<sup>a</sup> 979<sup>a</sup> 980<sup>a</sup> 981<sup>a</sup> 982<sup>a</sup> 983<sup>a</sup> 984<sup>a</sup> 985<sup>a</sup> 986<sup>a</sup> 987<sup>a</sup> 988<sup>a</sup> 989<sup>a</sup> 990<sup>a</sup> 991<sup>a</sup> 992<sup>a</sup> 993<sup>a</sup> 994<sup>a</sup> 995<sup>a</sup> 996<sup>a</sup> 997<sup>a</sup> 998<sup>a</sup> 999<sup>a</sup> 1000<sup>a</sup>

Die Prinzessin ist  
unten angelangt  
Der Prinz tritt hinter  
dem Stabe hervor  
und breitet seine Ar-  
me nach ihr aus

Doch sie weicht erschauernd  
vor dem schmucklosen Jüngling  
zurück Verfolgungsspiel

Sostenuto  $\text{♩} = 104$  Più mosso  $(\text{♩} = 112)$ Sostenuto  $\text{♩} = 104$  Più mosso  $(\text{♩} = 112)$ 

VI. I  
VI. II  
Ve  
Vc  
Cb

70

Oboe

Flute

Clarinet

Bassoon

Horn

Trumpet

Violin I

Violin II

Viola

Violoncello

Double Bass

71

72

73



VI-

-DE

VI-

sempre più mosso

81

Ob *f* *espr* *1<sup>a</sup> 2<sup>a</sup>*

Cingl *f* *espr* *1<sup>a</sup> 2<sup>a</sup>*

Cl (s.b.) *f* *espr* *1<sup>a</sup> 2<sup>a</sup>*

Cl b (s.b.) *f* *espr* *1<sup>a</sup> 2<sup>a</sup>*

Fg *f* *1<sup>a</sup> 2<sup>a</sup>* *a2*

Cor (fa) *f* *1<sup>a</sup> 2<sup>a</sup>*

Tbn *f* *con sord<sup>1<sup>a</sup> 2<sup>a</sup></sup>* *marcato*

Timp *f*

Tamt *pp*

Die Fee belebt mit drei Gesten den Stab.

sempre più mosso

81

VI I *f* *espr*

VI II *f* *espr*

Ve *f* *espr*

Vc *f* *espr*

Cb *f* *espr*

VI →  
← DE

81 Sempre più mosso

Ob

Cingl

Cl  
(sib)

Cl  
(sib)

Fg

Cor  
fa

Tbn

1<sup>a</sup> 2<sup>a</sup> con sord

*f marc*

Timp

Tamt

81 Sempre più mosso

VI I

VI II

Ve

Vc

Cb



-DE

Ob

Cl (sib)

Fg

Cor

Tbn

Timp

Tam

Vi I

Vi II

Ve

Vc

Cb

div

drum

82 Molto moderato (♩ = 94)

poco rit.

Fg *pp*  
 Cfg *pp*  
 Timp *p*  
 Gr C *ppp*  
 Arpa 1<sup>a</sup> (*abdampfen*) *ppp*  
 Arpa 2<sup>a</sup> (*abdampfen*) *pp*  
 der sich in Bewegung setzt,



82 Molto moderato (♩ = 94)

poco rit.

Vl I *mf*  
 Ve *mf* *col legno*  
 Vc *mf* *col legno*  
 Cb. *mf* *col legno*

## Andante (♩ = 84)

Cing. <sup>2<sup>o</sup></sup> *p* *cresc.*  
 1<sup>o</sup> *p*  
 Fg. <sup>2<sup>o</sup></sup> *p* *cresc.*  
 1<sup>o</sup> *p*  
 Cfg. <sup>2<sup>o</sup></sup> *p* *cresc.*  
 1<sup>o</sup> *p*  
 Timp. *mf*  
 Gr. C. *pp*  
 Arpo. <sup>1<sup>o</sup></sup> *p*  
 2<sup>o</sup> *p*

## Andante (♩ = 84)

VI. I. *f* *cresc.*  
 Ve. *f* *cresc.*  
 Vc. *f* *cresc.*  
 Cb. *f* *cresc.*  
 col. mano

Ob

Cingl

Cl (Sib)

Fg

Ctg

(Cpr)

Timp

Tambp

Gr C

Die Prinzessin will zur Holzpuppe, der Prinz stellt sich dazwischen, Die

Vi. I

Ve

Vc

Cb

UE 6638





## VI-

179

poco a poco più vivo<sup>1</sup>

Fl

Ob

Cl (sib)

Fg

Cfg

Cor (Fa)

Tamb pacc

Arpa

Arpa

Vi I

Vi II

Ve

Vc

Cb

p

mf

1°

2°

3°

4°

5°

6°

7°

8°

9°

10°

11°

12°

13°

14°

15°

16°

17°

18°

19°

20°

21°

22°

23°

24°

25°

26°

27°

28°

29°

30°

31°

32°

33°

34°

35°

36°

37°

38°

39°

40°

41°

42°

43°

44°

45°

46°

47°

48°

49°

50°

51°

52°

53°

54°

55°

56°

57°

58°

59°

60°

61°

62°

63°

64°

65°

66°

67°

68°

69°

70°

71°

72°

73°

74°

75°

76°

77°

78°

79°

80°

81°

82°

83°

84°

85°

86°

87°

88°

89°

90°

91°

92°

93°

94°

95°

96°

97°

98°

99°

100°

poco a poco più vivo

VI →  
← DE

accel . . . . .

Fl

Ob

C<sub>1</sub>  
(sib)

Fg

Cfg

*f*

*f*

Cer  
I fal

senza sord

senza sord

Tamb picc

Arpa

1<sup>a</sup>

Arpa

2<sup>a</sup>

accel . . . . .

Vi I

Vi II

Ve

Vc

Cb

arco

arco

Ott  
 Fl  
 Ob  
 C ingl  
 (Cl)  
 (Sb)  
 Fg  
 Ctg  
 Cor  
 (R)  
 Timp  
 Tamb picc  
 Gr C  
 Xil  
 Arpa

Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

This page of the musical score continues the orchestration for the first movement. It features the following parts and markings:

- Woodwinds:** Oboe (Ob), Flute (Fl), Clarinet in B-flat (Cl (sib)), Bassoon (Fg), and Contrabassoon (Cb). The woodwinds play melodic lines with various dynamics including *mf* and *p*, and some sections marked *cresc*.
- Strings:** Violins I and II (Vl I, Vl II), Viola (Ve), Violoncello (Vc), and Double Bass (Cb). The string sections provide harmonic support with sustained notes and some melodic movement.
- Percussion:** Includes Timpani (Timp), Snare Drum (Tamb picc), and Gong (Gr C). The timpani has a prominent role with sustained notes and dynamic markings like *p* and *cresc*.
- Other Instruments:** Cor Anglais (Cor (a)), Trombones (Tbn), and Tuba (Tba). The tuba part includes the instruction *con sord* (con sordina).
- Performance Markings:** The score includes numerous dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *cresc* (crescendo). There are also articulation marks and phrasing slurs throughout the score.

80

183

Ott

Fl

Ob

Cl<sup>mg</sup>

Cl<sup>si</sup> b

Cl<sup>si</sup> b

Fg

Cfg

Cor (Ta)

Tc (si b)

Tbn

Tba

Timp

Pl

Gr.C

*mf*

*pp*

*p*

*Cl 3<sup>a</sup> muta in Cl mi<sup>b</sup>*

*senza sord*

*1<sup>o</sup> 2<sup>o</sup>*

*via sord*

*3<sup>a</sup>*

*3<sup>a</sup> (C 5)*

*ba (C 5)*

86

VI. I

VI. II

Ve

Vt

Cb.

mf

f

UE 6638



This page of the musical score contains the following details:

- Woodwind Section:**
  - Ott:** Oboe d'Alto, marked *mf*.
  - Fl:** Flute, marked *mf*.
  - Ob:** Oboe, marked *mf*.
  - Cngl:** Clarinet in G, marked *mf*.
  - Cts:** Clarinet in C, marked *mf*.
  - Clb:** Clarinet in B, marked *f*.
  - Fg:** Bassoon, marked *f*.
  - Cfg:** Contrabassoon, marked *f*.
- String Section:**
  - Vi I, Vi II:** Violins I and II, marked *p cresc*.
  - Ve:** Viola, marked *p cresc*.
  - Vc:** Violoncello, marked *p cresc*.
  - Cb:** Contrabasso, marked *p cresc*.
- Other:**
  - Trgl:** Tromba, marked *p*.
  - DE:** A large box containing the letters "DE" with a downward-pointing arrow.

Orchestra score for measures 87-94. The score includes parts for Oboe (Ob), Flute (Fl), Clarinet in G (Cl ing), Clarinet in Bb (Cl b), Bassoon (Fg), Contrabassoon (C'g), Horn in F (Cor f), Trombone (Tb), Timpani (Timp), and Trigon (Trgl). The tempo is marked **Vivace** (♩ = 120). The key signature has two flats (Bb, Eb). The score features various dynamics including *cresc*, *ff*, *sf*, and *f*. There are also markings for *1°*, *2°*, *3°*, and *4°* for some instruments. A note in the Clarinet in Bb part is marked *mula in Cl 4°(ab)*. The Trigon part has a *cresc* marking.

**87**

**2**

al - - - - - **Vivace** (♩ = 120)

String quartet score for measures 87-94. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The tempo is marked **Vivace** (♩ = 120). The key signature has two flats (Bb, Eb). The score features various dynamics including *ff*, *sf*, and *f*.

## 88 Più mosso (♩ = 134)

Ort

Fl

Ob

C ingl

(mib)

Ci (sib)

(sib)

Fg

Cfg

Cor (fa)

Timp

Arpe

## 88 Più mosso (♩ = 134)

Vi I

Vi II

Ve

Vc

Ob

**Allegro** (♩ = 120)

Fl  
Ob  
C. ingl.  
(mb)  
Cl  
(sib)  
Fg  
Cfg  
Cor  
(Pia)  
Xil  
Tambour.  
Arpe

Die Prinzessin hat die Holzpuppe erreicht  
4. Tanz (Tanz der Prinzessin mit der Holzpuppe)

**Allegro** (♩ = 120)

Vi I  
Vi II  
Ve  
Vc  
Cb

89

89

Ott

Fl

Ob

(m) b

Cl

(s) b

Fg

Cfg

Cor

(fa)

Tr

(s) b

Tbn

Timp

Xil

Tamb pec

Pi

Arpe

89

[illegible]



**90** Più allegro (♩ = 152)

**90** Più allegro (♩ = 152)

VI I

VI II

Ve

Vc

Cb

*mf* *f* *ff*

US 5322

The image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, and percussion. The instruments listed on the left are Oboe (Ob), Flute (Fl), Clarinet (Cl), Bassoon (Bs), Trumpet (Tp), Trombone (Tb), Tuba (Tub), Euphonium (Eup), Timp (Timp), and Arpe (Arpe). The score is in 4/4 time and features various dynamics and articulations. The woodwinds and strings play a rhythmic pattern in the first measure, while the percussion plays a steady beat. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The page is numbered 10 in the bottom right corner.

## 91 Allegro (♩ = 106)

stringendo

allarg.

Orchestra score for measures 1-4 of section 91. The score includes staves for Oboe (Ob), Clarinet in B-flat (Cl), Clarinet in E-flat (Cl), Bassoon (Fg), Contrabassoon (Cbg), Cor Anglais (Cor), Trumpet (Tr), Trombone (Tbn), Timpani (Timp), Xylophone (Xil), and Piano (Pl). The tempo is marked Allegro (♩ = 106). The dynamics range from *mf* to *sf*. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass instruments play a similar pattern. The piano part is marked *mf* and plays a simple rhythmic pattern.

## 91 Allegro (♩ = 106)

stringendo

allarg.

String section score for measures 1-4 of section 91. The score includes staves for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The tempo is marked Allegro (♩ = 106). The dynamics range from *mf* to *sf*. The strings play a rhythmic pattern of eighth and sixteenth notes. The violin parts are marked *sf* and play a melodic line. The viola, cello, and contrabass parts are marked *sf* and play a rhythmic pattern. The piano part is marked *mf* and plays a simple rhythmic pattern.

al. .... tempo (♩ = 106)

Ott  
 Fl  
 Ob  
 C ingl  
 (m.b)  
 Cl  
 (s)b  
 Fg  
 Cfg  
 Cor  
 Tbn  
 Tba  
 Timp  
 XII  
 Pi  
 Arpe

al. .... tempo (♩ = 106)

VI I  
 VI II  
 Ve  
 Vc  
 Cb

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl (Flute), Ob (Oboe), C. ingl. (Clarinet in G), Cl. Bb (Clarinet in Bb), Fg (Bassoon), Cf. g. (Bassoon in C), Cor. Angl. (Cor Anglais), Tbn (Trombone), Timp (Timpani), Arpe (Arpa), V. I. (Violin I), V. II. (Violin II), Ve (Viola), Vc (Violoncello), and Cb (Contrabasso). The score features various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'sf' (sforzando). The page is numbered '23' in the top right corner.



**93** Più allegro (♩ = 116 - 126)

Fl

Ob

C. ingl.

(m<sup>o</sup>)

Cl (sib)

(sib)

Fg

Cfg

Cor (Fa)

Tr.

(Sib)

Tbn

Xrl

Casi

Pr

Arpa

Arpa

**93** Più allegro (♩ = 116 - 126)

Vl. I

Vl. II

Va

Vc

Cb

Orchestra score for measures 94-98. The score includes parts for Oboe (Ob), Flute (Fl), Clarinet in B-flat (Cl), Bassoon (Fg), and Cor Anglais (Cingl). The woodwinds play a melodic line with various articulations and dynamics, including *p* (piano) and *ff* (fortissimo). The strings (Violins I and II, Violas, Cellos, and Double Basses) provide a harmonic foundation with sustained notes and some rhythmic patterns.

Continuation of the orchestra score for measures 94-98. This section includes parts for Cor Anglais (Cor), Trombone (Tr), Percussion (Xil, Cast., Pl), and Arpa (Harp). The harp plays a complex, arpeggiated pattern. The percussion includes a snare drum (Cast.) and a xylophone (Xil). The Cor Anglais and Trombone parts feature melodic lines with various articulations and dynamics, including *f* (forte) and *con sord* (con sordina).

Continuation of the orchestra score for measures 94-98. This section includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Double Bass (Cb). The strings play a sustained harmonic background with some rhythmic patterns. The Double Bass part includes a *pizz* (pizzicato) marking.

ritardando **95** a tempo (♩ = 116-126)

Ott 1<sup>a</sup> 2<sup>a</sup>

Fl 1<sup>a</sup> 2<sup>a</sup>

Ob 2<sup>a</sup> 3<sup>a</sup>

C ingl 1<sup>a</sup> 2<sup>a</sup>

(mib) 3<sup>a</sup>

Cl (si<sup>b</sup>) 1<sup>a</sup> 2<sup>a</sup>

(si<sup>b</sup>) 3<sup>a</sup>

Fg

Cor (fa)

T<sub>1</sub> (si<sup>b</sup>) 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

Timp

Pi

Arpa 1<sup>a</sup> 2<sup>a</sup>

Arpa 3<sup>a</sup>

*sempre f*

*1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> via tend*

*mf*

*disb gliando*

*disb gliando*

ritardando **95** a tempo (♩ = 116-126)

V. I

V. II

ve

Vc

*arco*

*arco*

*pizz*

*f*

Oboe (Ob): 1<sup>st</sup> 2<sup>nd</sup>, 2<sup>nd</sup>  
 Flute (Fl): 1<sup>st</sup>, 2<sup>nd</sup>  
 Clarinet in G (C ingl): 1<sup>st</sup>, 2<sup>nd</sup>  
 Bassoon (Bsn): 1<sup>st</sup>, 2<sup>nd</sup>  
 Trumpet (Tr): 1<sup>st</sup>, 2<sup>nd</sup>  
 Trombone (Tbn): 1<sup>st</sup>, 2<sup>nd</sup>  
 Tuba (Tub): 1<sup>st</sup>, 2<sup>nd</sup>  
 Timpani (Timp): *mf*, *mf*  
 Grand Cymbal (Gr C): *mf*, *mf*  
 Violin I (Vi I), Violin II (Vi II), Viola (Ve), Cello/Double Bass (Vc): *mf*, *mf*

96

Ott  $1^{\circ} 2^{\circ}$   $2^{\circ}$   $02$   
 Fl  $1^{\circ} 2^{\circ}$   
 Ob  $1^{\circ} 2^{\circ}$   
 Cngl  $1^{\circ}$   
 (m)  $3^{\circ}$   
 Cl (sib)  $1^{\circ} 2^{\circ}$   
 (sib)  $1^{\circ}$   
 Fg  $1^{\circ} 3^{\circ}$   
 Cor I  $1^{\circ} 3^{\circ}$   $2^{\circ} 4^{\circ}$   
 (sib)  $1^{\circ} 2^{\circ}$   
 Tbn  $1^{\circ}$   
 Timp

96

VI I  
 VI II  
 Ve  
 Vc



[illegible]

UE 6638

Fl 1° *p leggiero* 2° *p leggiero* 98 1°

Oboe 1° *pp*

Cingl 1°

Cl (sib) *p leggiero* 1° 2° 1°

Fg 1° 2° *leggiero*

Cor (f) 1° 2° con sord 2° 1° *mf*

98

Vi I

Vi II

Ve

Vc

Cb

Ort

Fl

Ob

C ingl

(mib)

Cl (sib)

(sib)

Fg

Cfg

Cor (f)

(f)

Tp

(sib)

Timp

Xil

Pi

Arpe

VI I

VI II

Ve

Vc

Cb

con sord

senza sord

1° 2° senza sord

4° p

mf

p

sf

arco

UE 6638

Ott  
 Fl  
 Ob  
 C ingl  
 (m)  
 Cl  
 (s)  
 Fg  
 Cfg  
 Cpr  
 (fa)  
 Tr  
 (s)  
 Timp  
 Camp  
 Cast  
 Tamb picc

VI I  
 VI II  
 Ve  
 Vc  
 Ob



VI  
+ DE

99 Molto moderato (subito)

♩ = 72

Orchestra score for measures 99-100. The score includes staves for Ofl, Fl, Pic, Cl, Cng, (m.p.), C, (s.p.), Fg, Cfg, Cor. (1st), Tr, (s.p.), Tmp, Camp, Cast, and T.p.s.s. The tempo is *Molto moderato (subito)* with a metronome marking of ♩ = 72. The key signature has one sharp (F#). The score shows various dynamics including *mf*, *sf*, and *f*.

99 Molto moderato (subito)

♩ = 72

Continuation of the orchestra score for measures 99-100, including staves for Vi I, Vi II, Ve, Vc, and Cb. The tempo is *Molto moderato (subito)* with a metronome marking of ♩ = 72. The key signature has one sharp (F#). The score shows various dynamics including *mf*, *sf*, and *f*.

[illegible][illegible]

**-DE****Molto moderato (subito)**

(♩ = 72) ▼

Ott *pp*  
 Fl *pp*  
 Ob *mf*  
 C ingl *mf*  
 Cl (sib) *pp*  
 Fg *mf*  
 Cfg *mf*  
 Cor (fa) *mf*  
 Tr (sib) *p*  
 Timp *p*  
 Trgl *p*  
 Cast *pp*  
 Tamb.pac *pp*

**Molto moderato (subito)**

(♩ = 72)

VI I *p*  
 VI II *p*  
 Ve *p*  
 Vc *p*  
 Cb *p*

*div. a 2*  
*div. a 2*  
*div. a 2*  
*div. a 2*  
*div. a 2*

*co regna*  
*senza sord*  
*co regna*  
*senza sord*  
*co regna*  
*senza sord*

101

Ott *mf*  
 Fl *mf*  
 Ob *mf*  
 C ingl *mf*  
 C (s/b) *mf*  
 Fg *mf*  
 Cpr (Fa) *mf*  
 Trc (s/b) *mf*  
 Timp *p*  
 Trgl *mf*  
 Tamb pcc *mf*

101

Vi I  
 Vi II  
 Ve  
 Vc  
 Cb *p*

[illegible][illegible]





Woodwinds: Oboe (Ob), Clarinet in B-flat (Cl(s)b), Bassoon (Fg), Contrabassoon (Cfg), Cor Anglais (Cor (a)).  
 Strings: Violin 1 (Vl I), Violin 2 (Vl II), Viola (Ve), Violoncello (Vc), Contrabass (Cb).  
 Percussion: Timpani (Timp), Xylophone (Xil), Triangle (Trgl), Tambourine (Tamb pacc), Gong (Gr C), Arpa (Arpo).

Measure 103: Woodwinds enter with *mf* dynamics. Strings provide harmonic support. Percussion includes arpeggiated figures on Arpa and Xil.

Measure 104: Dynamics increase to *cresc* for woodwinds. Cor Anglais has a *senza spicc* marking.

Measure 105: Further dynamic growth. Woodwinds feature *a2* and *a3* markings. Cor Anglais has *3<sup>a</sup>* and *4<sup>a</sup>* markings.

Measure 106: Climactic point with *f* dynamics for woodwinds and *p* for strings.

Woodwinds: Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl(s)b), Bassoon (Fg), Contrabassoon (Cfg), Cor Anglais (Cor (a)).  
 Strings: Violin 1 (Vl I), Violin 2 (Vl II), Viola (Ve), Violoncello (Vc), Contrabass (Cb).

Measure 103: Woodwinds enter with *pp* dynamics. Strings play a rhythmic pattern.

Measure 104: Dynamics increase to *mf* for woodwinds. Strings continue their pattern.

Measure 105: Further dynamic growth. Woodwinds feature *a2* and *a3* markings. Cor Anglais has *3<sup>a</sup>* and *4<sup>a</sup>* markings.

Measure 106: Climactic point with *f* dynamics for woodwinds and *p* for strings.

211

Meno mosso (♩ = 92)

Ott

Fl

Ob

Cingl

Imb

Cl

(sib)

Fg

Cfg

Cor

1<sup>o</sup>

2<sup>o</sup>

3<sup>o</sup>

4<sup>o</sup>

Tr

(sib)

Tba

Timp

Camp

Trgl

Arpa

1<sup>o</sup>

2<sup>o</sup>

Cel

Meno mosso (♩ = 92)

VI I

3 soli

VI I

gli altri

VI II

Ve

Vc

Ob

UE 5638

104

Sostenuto

a tempo

Soste-  
nuto

Orchestra score for measures 104-107. The score includes parts for Oboe (Ott), Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl (sib)), Bassoon (Fg), Cor Anglais (Cor (fa)), Trombone (Tr (sib)), Cymbals (Camp), Triangle (Trgl), Piano (Pi), Arpa (Arpa), and Cello (Cel). The tempo markings are *Sostenuto*, *a tempo*, and *Sostenuto*. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The score features complex rhythmic patterns and dynamic markings.

104

Sostenuto

a tempo

Soste-  
nuto

String quartet score for measures 104-107. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The tempo markings are *Sostenuto*, *a tempo*, and *Sostenuto*. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score features complex rhythmic patterns and dynamic markings.

VI  
← DE →  
104  
106

Ofl

Fl

Ob

Cl

Fg

Cor

Tr

Campl

Trgl

P

Arpa

Arpa

Cet

Vi I

Vi II

Ve

Vc

Cb



1<sup>2</sup>° a tempo 105 poco sostenuto

Fl 1<sup>2</sup>°

Ob 1<sup>2</sup>°

Cor Angl 1<sup>2</sup>°

Cl (sib) 1<sup>2</sup>°

Fg 1<sup>2</sup>°

Cor Angl 1<sup>2</sup>°

Tr (sib) 1<sup>2</sup>°

Pi 1<sup>2</sup>°

Arpa 1<sup>2</sup>°

Cel 1<sup>2</sup>°

106

a tempo poco sostenuto

Vi I

Vi II

Ve

Vc

Cb

**-DE**

rit.

106

**106** Allegretto capriccioso (rubato)

[illegible]

rit.

100

**100** Allegretto capriccioso (rubato)

Handwritten musical score for "The Song of the Lark" by Maurice Strakosky. The score is for a full orchestra and includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features a prominent melody in the strings. The score is marked with "Pizz." and "pp" (pianissimo) throughout.

107 VI- poco accel.

Fl 1<sup>a</sup> 2<sup>a</sup> *sf* *cresc*

Ob 1<sup>a</sup> 2<sup>a</sup> *sf* *cresc*

Cl (S.b) 1<sup>a</sup> 2<sup>a</sup> *sf* *cresc* *p* *cresc*

Xil *sempre pp*

107 poco accel

V. I

VI II

Ve

Vc

Cb

**-DE**

rit. molto

## Tempo giusto

cominciandolo meno mosso - - - - -

[illegible]

rit. molto

## Tempo giusto

cominciandolo meno mosso - - - - -

[illegible]

**VI-** **108** - - - - - poi poco a poco accelerando **-DE**

Fl  
Ob  
Cl  
(Sib)  
Cor  
(Fa)  
Timp  
XII

**108** - - - - - poi poco a poco accelerando

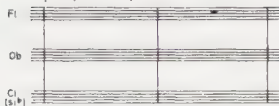
VI I  
VI II  
Ve  
Vc  
Cb



VI →  
← DE

108

poi poco a poco accelerando



108

poi poco a poco accelerando



VI-

-DE

poco rit 109 a tempo,

Fl 1<sup>o</sup> b

Ob 1<sup>o</sup> 2<sup>o</sup>

Cl (S, b) *pp*

Cor (F, b) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>

Timp

X-I

poco rit. 109 a tempo,

VI I

VI II

Vr

Vc

Cb

VI
→ DE

poco rit 

100
-----

 a tempo, ma sempre più accel.

---

ma sempre più accel.

Ob

C ingi

Cl (sib)

Fg

Cor (fa)

Tr (sib)

Xil

Arpa

Arpa

ma sempre più accel.

Vi I

Vi II

Ve

Vc

Cb

**-DE** **110** **VI-**

Fl *p cresc* *1<sup>o</sup>* *sf* *a2* *sempre cresc*

Ob *1<sup>o</sup>* *mf* *sf* *sempre cresc*

Ob *2<sup>o</sup>* *mf* *sf* *sempre cresc*

Cmg *1<sup>o</sup>* *mf* *sf* *sempre cresc*

Cl (sib) *1<sup>o</sup>* *mf* *sf* *sempre cresc*

Fg *1<sup>2<sup>a</sup></sup>* *p cresc* *mf* *sf* *sempre cresc*

Cor (fa) *1<sup>2<sup>a</sup></sup>* *mf* *sempre cresc*

Corn a pist (sib) *1<sup>o</sup>* *mf* *sempre cresc*

Tr (sib) *senza sord<sup>1<sup>o</sup></sup>* *p* *sempre cresc*

Xil *sf* *p* *sf* *p* *sf* *sempre cresc*

Arpa *1<sup>o</sup>* *mf* *gliss* *sempre cresc*

Arpa *2<sup>o</sup>* *mf* *gliss* *sempre cresc*

**110**

Vi I *mf* *gliss* *sf* *sempre cresc*

Vi II *mf* *gliss* *sf* *sempre cresc*

Ve *mf* *gliss* *sf* *sempre cresc*

Vc *mf* *sempre cresc*

Cb *mf* *sempre cresc*



VI →  
← DE

VI →  
← DE

111

Fl

Ob

3<sup>o</sup>

sempre cresc

C ingi

3<sup>o</sup>

mf cresc

Cl

1<sup>o</sup>

2<sup>o</sup>

3<sup>o</sup>

sempre cresc

Fg

Cgr  
(Ra)

Corn a pres  
(Sib)

Tr  
(Sib)

Xil

Arpa

Arpa

111

Vi I

Vi II

Ve

Vc

Cb

225

**-DE** **VI-** **-DE** **VI-**

111

Fl

Ob

C ingl

(mb)

(sib)

Cl

(sb)

(sib)

Fg

Cor

[Fa]

Corn

a pist

(sib)

Tr

(sib)

Xil

Arpa

Arpa

111

Vi I

Vi II

Ve

Vc

Cb

## 17

The image shows a page from a musical score, likely for a symphony. The score is written in Italian and includes various instruments. The top section is marked "Vivace" and features a large, complex melodic line for the Oboe (Ob) and Clarinet (Cl). Below this, the Flute (Fl) and Bassoon (Fg) parts are shown. The string section (Violins I and II, Vi I, Vi II, Viola, Vc, Cb) is also present. The bottom section is marked "Vivace" and features a large, complex melodic line for the Violins I and II. The score includes various musical notations, including notes, rests, and dynamic markings. The page is numbered "12" in the top right corner.

112

-DE

allargando-

Ott 1<sup>o</sup> 2<sup>o</sup>  
 Fl 1<sup>o</sup> 2<sup>o</sup>  
 Ob 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>  
 C ingl 1<sup>o</sup>  
 (ml) 3<sup>o</sup>  
 Cl (sib) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>  
 (sib) 4<sup>o</sup>  
 Fg 2<sup>o</sup> 3<sup>o</sup>  
 Cfg  
 Cor (fa) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>  
 Corn a pist (sib) 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>  
 Tr (sib) 2<sup>o</sup> 3<sup>o</sup>  
 Timp  
 Pi  
 Arpe 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> 6<sup>o</sup> 7<sup>o</sup> 8<sup>o</sup> 9<sup>o</sup> 10<sup>o</sup> 11<sup>o</sup> 12<sup>o</sup>

Musical score for measures 112-115. The score includes parts for Oboe (Ott), Flute (Fl), Oboe (Ob), Clarinet in G (C ingl), Clarinet in Bb (ml), Clarinet in Bb (Cl (sib)), Bassoon (Fg), Contrabassoon (Cfg), Cor Anglais (Cor (fa)), Corn in Bb (Corn a pist (sib)), Trumpet in Bb (Tr (sib)), Timpani (Timp), Percussion (Pi), and Arpeggiator (Arpe). The score features various musical notations including dynamics (f, ff, pp), articulation (acc), and performance instructions (allargando-).

112

allargando-

Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

Musical score for measures 112-115, featuring string parts (Violin I, Violin II, Viola, Violoncello, Contrabasso). The score includes various musical notations including dynamics (f, ff, pp, cresc), articulation (acc), and performance instructions (allargando-).

al - - - - - 113 Allegro:  $\text{♩} = 96$

Ott  $152^{\circ}$

Fl  $152^{\circ}$

Ob  $152^{\circ}$

C Ingl  $152^{\circ}$

Imb  $152^{\circ}$

Cl (s)  $152^{\circ}$

(s)  $152^{\circ}$

Fg  $152^{\circ}$

Cfg  $152^{\circ}$

Cor  $152^{\circ}$

Corn  $152^{\circ}$

Opst  $152^{\circ}$

(s)  $152^{\circ}$

Tr  $152^{\circ}$

(s)  $152^{\circ}$

Tbn  $152^{\circ}$

Tba  $152^{\circ}$

Timp  $152^{\circ}$

Xyl  $152^{\circ}$

Tamb picc  $152^{\circ}$

Pi  $152^{\circ}$

Gr C  $152^{\circ}$

Arpa  $152^{\circ}$

Arpa  $152^{\circ}$

al - - - - - 113 Allegro:  $\text{♩} = 96$

vi I  $152^{\circ}$

vi II  $152^{\circ}$

Ve  $152^{\circ}$

Vc  $152^{\circ}$

Cb  $152^{\circ}$

UE 6638



**113** **VI → DE**

Ott

Fl

Ob

C ingl

(muh)

Cl (sib)

(sib)

Fg

Cfg

Cor

Corn apist (sib)

Tr (sib)

Tan & Tba

T mp

Xii

Tamb picc

Pi

Gr C

Arpa

Arpa

**113**

Vi I

Vi II

Ve

Vc

Cb

VI-

-DE

114

Musical score for a large orchestra and strings, measures 114-118. The score is written for the following instruments:
 

- OH (Oboe)
- Fl (Flute)
- Ob (Oboe)
- C (Clarinet)
- Engl (English Horn)
- M (Mellophone)
- Cl (Soprano Clarinet)
- Cl (Soprano Clarinet)
- Fg (Fagott)
- Clg (Clarinete)
- Cor (Corn)
- Cor (fa)
- Corn a pist (Soprano)
- Tr (Soprano)
- Tbn (Trombone)
- Tbn (Trombone)
- Timp (Timpale)
- Xil (Xilofono)
- Tamb pcc (Tamborim)
- Pi (Percussion)
- Gr C (Grande Corno)
- Arpa (Arpa)
- Arpa (Arpa)
- Vi I (Violino I)
- Vi II (Violino II)
- Ve (Viola)
- Vc (Violoncello)
- Cb (Contrabbasso)

 The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *cresc*, *decresc*). The key signature is one sharp (F#). The tempo is marked *Allegro*. The score is divided into two systems, with measures 114-118 shown in the first system and measures 119-122 in the second system.

VI →  
← DE

Ott {  
Fl {  
  
Ob {  
  
C ingl  
  
(m, h)  
Cl (s, h)  
(s, b)  
  
Fg {  
Cfg {  
  
Cpr  
(fa)  
  
Cornapa  
(s, b)  
  
Tr  
(s, b)  
  
Tbn  
Tba  
  
Timp  
  
Xil  
  
Tamb picc  
  
Pi  
  
Gr C  
  
Arpa 1<sup>a</sup>  
  
Arpa 2<sup>a</sup>  
  
VI I  
  
VI II  
  
Ve  
  
Vc  
  
Cb

VI-

-DE

The musical score is written for a large orchestra and string section. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *p*, *f*, *ff*), and articulation marks. The score is organized into two main systems of staves.

**First System (Woodwinds, Brass, and Percussion):**

- Ott:** Oboe
- Fl:** Flute
- Ob:** Oboe
- C ingl:** Clarinet in G
- (mP):** Clarinet in B-flat
- Cl (s.b):** Clarinet in B-flat
- (s.b):** Clarinet in B-flat
- Fg:** Bassoon
- Cfg:** Contrabassoon
- Cor (fa):** Horn in F
- Corr a pist (sib):** Horn in B-flat
- Tr (sib):** Trombone in B-flat
- Tbn Tba:** Trombone and Tuba
- Timp:** Timpani
- Xil:** Xylophone
- Tamb piec:** Tambores piecés
- Pi:** Piano
- Gr C:** Grand Cymbal
- Arpa:** Arpa (Harp)

**Second System (String Instruments):**

- VI I:** Violin I
- VI II:** Violin II
- Ve:** Viola
- Vc:** Violoncello
- Cb:** Contrabasso

The score includes various musical notations such as notes, rests, dynamics (e.g., *p*, *f*, *ff*), and articulation marks (e.g., *arco*, *pizz*). The time signature is 2/2.

**VI →**  
**→ DE**

Ott

Fl

Ob

C ingl

(m<sup>b</sup>)

Cl (sib)

(sib)

Fg

Cfg

Cor  
(fa)

Compas  
(sib)

Tr  
(sib)

T<sup>pn</sup>  
T<sup>ba</sup>

Timp

Xil

T<sup>amb</sup> pecc

Pi

Gr C

Arpo<sup>1<sup>a</sup></sup>

Arpo<sup>2<sup>a</sup></sup>

VI I

VI II

Ve

Vc

Cb



VI-

-DE (Più vivo)

113 Più vivo

Ort  
Fl  
Ob  
Cingl  
(mb)  
Cl (sb)  
(sb)  
Fg  
Cor fa  
Corn a pist (sb)  
Tr (sb)  
Timp  
X  
Tamb picc  
Pi  
Arpe

115 Più vivo

(Più vivo)

VI I  
VI II  
Vn  
Vc  
Cb

VI →  
DE

115 Più vivo

Ott

F1

Ob

C ingl

(m<sup>3</sup>)

Cl (sib)

(sib)

Fg

Cor  
(1a)

2<sup>a</sup> Cor

Corn apist  
(sib)

Tr  
(sib)

Timp

Xil

Tamb picc

P1

Arpe

115 Più vivo

VI I

VI II

Ve

Vc

Cb

gllarg. - - - [116] molto meno mosso (quasi subito)

UE 6 638

Oth  
 Fl  
 Ob  
 C ingl  
 (m.b)  
 Cl  
 (s.b)  
 Fg  
 Cfg  
 Cor (fa)  
 Corn opst (s.b)  
 Tr (s.b)  
 Tbn  
 Tba  
 Timp  
 Camplu  
 Pl  
 Gr C  
 Arpa  
 Arpa  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb



Ott  
 Fl  
 Ob  
 Cingl  
 (m)  
 Cl  
 (s)  
 Fg  
 Cfg  
 Cor  
 (f)  
 Corn  
 a pist  
 (s)  
 Tr  
 (s)  
 Tbn  
 Tba  
 Timp  
 Comp  
 Pi  
 Gr C  
 Arpa  
 Arpa  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

117  
 118  
 119  
 120

UE 6638



This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are:

- Ott (Oboe)
- Fl (Flute)
- Ob (Oboe)
- C (Clarinet)
- (m) (Mellophone)
- Cl (Clarinet)
- (s) (Saxophone)
- Fg (Fagott/Bassoon)
- Cfg (Cornetto/Fagott)
- Cor (Cornetto)
- (f) (Fagott)
- Corn (Cornetto)
- (s) (Saxophone)
- T (Trombone)
- (s) (Saxophone)
- Tbn (Trombone)
- Tba (Tuba)
- Timp (Timpani)
- Camp (Cymbal)
- Pi (Percussion)
- Gr C (Glockenspiel)
- Arpa (Harp)
- VI I (Violin I)
- VI II (Violin II)
- Ve (Viola)
- Vc (Violoncello)
- Cb (Contrabasso)

The score is written in a single system, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 12 at the top left.

poco a poco più vivo

118

Ott  
 Fl  
 Ob  
 Cingl  
 (m)  
 Cl  
 (s)  
 Fg  
 Cfg  
 Cor  
 (fa)  
 Corn  
 a pist  
 (s)  
 Tr  
 (s)  
 Tbn  
 Tba  
 Timp  
 Camp  
 Pi  
 Gr C  
 Arpa  
 Arpa

poco a poco più vivo

118

Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

The image shows a page of a musical score, likely for a large orchestra. The page is numbered 110 and 111. The score is written for various instruments, including woodwinds (flutes, oboes, clarinets, bassoons, saxophones), brass (trumpets, trombones, tubas, euphoniums), and strings (violins, violas, cellos, double basses). The notation includes notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also articulation markings like *sempre f*. The score is divided into two systems, with the first system ending on page 110 and the second system starting on page 111. The instruments are listed on the left side of the page, and the corresponding staves are arranged in a vertical column. The notation is in a standard musical notation style, with notes, rests, and other musical symbols. The page is numbered 110 and 111, indicating it is a two-page spread.

Die Prinzessin und der Holzprinz  
verlassen tanzend die Bühne

Den Prinzen erteilt die höchste Verzweiflung

**VI-                      -DE**

1°

Cor (fa)

Tr (si b)

Tbn

Tba

Timp

*distintamente*

VI I

VI II

Ve

Vc

Cb

*molto vibrato sin al segno*

*molto vibrato sin al segno*

*molto vibrato sin al segno*

*molto vibrato sin al segno*





**VI-**

**122**

Fl *f* *2°b* *3°4°b* *Fl 4° mola in Ott 1°* *f espr*

Ob *1°2°* *1°* *f* *espr*

Cngl *1°2°* *f* *espr*

C (s) *1°2°* *f* *espr*

Fg *1°2°* *f* *espr*

Cor (fa) *3°4°* *molto espr*

Tc (s) *1°2°* *molto espr*

Tbn *1°* *3°*

**122**

Vi I *f* *molto espr* *gliss* *espr*

Vi II *f* *molto espr* *gliss* *espr*

Ve *molto espr* *gliss*

Vc *molto espr* *gliss*

Cb *gliss*

<sup>a)</sup> Siehe die dem Vorwort folgenden Bemerkungen zur Neuauflage der Partitur

This page of a musical score features the following elements:

- Tempo Markings:** "Più lento" appears at the top right and bottom right of the page.
- Dynamic Markings:** Various dynamics are used throughout, including *cresc* (crescendo), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte).
- Rehearsal Marks:** Large numbers 3 and 4 are placed above the staves to indicate specific sections of the music.
- Instrumentation:** The staves are labeled for Fl (Flute), Ob (Oboe), Cl (Clarinet), Fg (Bassoon), Cor (Horn), Tr (Trumpet), Tbn (Trombone), Vi I (Violin I), Vi II (Violin II), Ve (Viola), Vc (Cello), and Cb (Double Bass).
- Performance Instructions:** Some staves include specific instructions like "senza solo" (without solo) for the Trombone.

123

Fl  $1^{\text{st}} 2^{\text{nd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Ob  $1^{\text{st}} 2^{\text{nd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 C ingl  $1^{\text{st}}$   $f$   $p$   $f$   $cresc$   $molto$   
 (m.b.)  $3^{\text{rd}}$   $f$   $cresc$   $molto$   
 Cl (sib)  $1^{\text{st}} 2^{\text{nd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 (sib)  $1^{\text{st}} 2^{\text{nd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Fg  $1^{\text{st}} 2^{\text{nd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Cor (fa)  $1^{\text{st}} 2^{\text{nd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Corn a pist (sib)  $1^{\text{st}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Tr (sib)  $1^{\text{st}} 2^{\text{nd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Tbn  $1^{\text{st}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Tbn  $2^{\text{nd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Tbn  $3^{\text{rd}}$   $p$   $f$   $p$   $f$   $cresc$   $molto$   
 Timp  $1^{\text{st}}$   $cresc$   $molto$   
 Fl  $1^{\text{st}}$   $cresc$   $molto$   
 Gr C  $1^{\text{st}}$   $cresc$   $molto$

123

Vi I  $p$   $f$   $cresc$   $molto$   
 Vi II  $p$   $f$   $cresc$   $molto$   
 Ve  $p$   $f$   $cresc$   $molto$   
 Vc  $p$   $f$   $cresc$   $molto$   
 Cb  $p$   $f$   $cresc$   $molto$

**124**

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> 7<sup>a</sup> 8<sup>a</sup> 9<sup>a</sup> 10<sup>a</sup> 11<sup>a</sup> 12<sup>a</sup> 13<sup>a</sup> 14<sup>a</sup> 15<sup>a</sup> 16<sup>a</sup> 17<sup>a</sup> 18<sup>a</sup> 19<sup>a</sup> 20<sup>a</sup> 21<sup>a</sup> 22<sup>a</sup> 23<sup>a</sup> 24<sup>a</sup> 25<sup>a</sup> 26<sup>a</sup> 27<sup>a</sup> 28<sup>a</sup> 29<sup>a</sup> 30<sup>a</sup> 31<sup>a</sup> 32<sup>a</sup> 33<sup>a</sup> 34<sup>a</sup> 35<sup>a</sup> 36<sup>a</sup> 37<sup>a</sup> 38<sup>a</sup> 39<sup>a</sup> 40<sup>a</sup> 41<sup>a</sup> 42<sup>a</sup> 43<sup>a</sup> 44<sup>a</sup> 45<sup>a</sup> 46<sup>a</sup> 47<sup>a</sup> 48<sup>a</sup> 49<sup>a</sup> 50<sup>a</sup> 51<sup>a</sup> 52<sup>a</sup> 53<sup>a</sup> 54<sup>a</sup> 55<sup>a</sup> 56<sup>a</sup> 57<sup>a</sup> 58<sup>a</sup> 59<sup>a</sup> 60<sup>a</sup> 61<sup>a</sup> 62<sup>a</sup> 63<sup>a</sup> 64<sup>a</sup> 65<sup>a</sup> 66<sup>a</sup> 67<sup>a</sup> 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690<sup>a</sup> 691<sup>a</sup> 692<sup>a</sup> 693<sup>a</sup> 694<sup>a</sup> 695<sup>a</sup> 696<sup>a</sup> 697<sup>a</sup> 698<sup>a</sup> 699<sup>a</sup> 700<sup>a</sup> 701<sup>a</sup> 702<sup>a</sup> 703<sup>a</sup> 704<sup>a</sup> 705<sup>a</sup> 706<sup>a</sup> 707<sup>a</sup> 708<sup>a</sup> 709<sup>a</sup> 710<sup>a</sup> 711<sup>a</sup> 712<sup>a</sup> 713<sup>a</sup> 714<sup>a</sup> 715<sup>a</sup> 716<sup>a</sup> 717<sup>a</sup> 718<sup>a</sup> 719<sup>a</sup> 720<sup>a</sup> 721<sup>a</sup> 722<sup>a</sup> 723<sup>a</sup> 724<sup>a</sup> 725<sup>a</sup> 726<sup>a</sup> 727<sup>a</sup> 728<sup>a</sup> 729<sup>a</sup> 730<sup>a</sup> 731<sup>a</sup> 732<sup>a</sup> 733<sup>a</sup> 734<sup>a</sup> 735<sup>a</sup> 736<sup>a</sup> 737<sup>a</sup> 738<sup>a</sup> 739<sup>a</sup> 740<sup>a</sup> 741<sup>a</sup> 742<sup>a</sup> 743<sup>a</sup> 744<sup>a</sup> 745<sup>a</sup> 746<sup>a</sup> 747<sup>a</sup> 748<sup>a</sup> 749<sup>a</sup> 750<sup>a</sup> 751<sup>a</sup> 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814<sup>a</sup> 815<sup>a</sup> 816<sup>a</sup> 817<sup>a</sup> 818<sup>a</sup> 819<sup>a</sup> 820<sup>a</sup> 821<sup>a</sup> 822<sup>a</sup> 823<sup>a</sup> 824<sup>a</sup> 825<sup>a</sup> 826<sup>a</sup> 827<sup>a</sup> 828<sup>a</sup> 829<sup>a</sup> 830<sup>a</sup> 831<sup>a</sup> 832<sup>a</sup> 833<sup>a</sup> 834<sup>a</sup> 835<sup>a</sup> 836<sup>a</sup> 837<sup>a</sup> 838<sup>a</sup> 839<sup>a</sup> 840<sup>a</sup> 841<sup>a</sup> 842<sup>a</sup> 843<sup>a</sup> 844<sup>a</sup> 845<sup>a</sup> 846<sup>a</sup> 847<sup>a</sup> 848<sup>a</sup> 849<sup>a</sup> 850<sup>a</sup> 851<sup>a</sup> 852<sup>a</sup> 853<sup>a</sup> 854<sup>a</sup> 855<sup>a</sup> 856<sup>a</sup> 857<sup>a</sup> 858<sup>a</sup> 859<sup>a</sup> 860<sup>a</sup> 861<sup>a</sup> 862<sup>a</sup> 863<sup>a</sup> 864<sup>a</sup> 865<sup>a</sup> 866<sup>a</sup> 867<sup>a</sup> 868<sup>a</sup> 869<sup>a</sup> 870<sup>a</sup> 871<sup>a</sup> 872<sup>a</sup> 873<sup>a</sup> 874<sup>a</sup> 875<sup>a</sup> 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1000<sup>a</sup>

Ott  
Fl  
Ob  
C ingl  
(m)b  
Cl(s)b  
(s)b  
Fg  
Clg  
Cor (Ta)  
Corn a pist (s)p  
Tr (s)b  
Tbn  
Tba  
Timp  
Pi  
Gr C  
Tamt

**124**

3 sol  
VI I  
gli  
altre  
VI II  
Ve  
Vc  
Cb

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125 Tempo sostenuto

3

UE 5538

**-DE****120**

sempre più tranquillo

Fl

Ob

C. ingl.

Cl. (b)

Fg

Timp

*f* *mf* *p* *pp*

*espr*

Cl. *2<sup>a</sup>* mutano in la

In seinem Schmerze legt er sich hin

und schläft ein

4

**120**

sempre più tranquillo

VI I

VI II

Ve

Vc

Cb

*f* *mf* *p* *pp*

*leggio*

\*) Die kleingedruckten Noten, aus Bartók's Handexemplar, sind nur bei Streichung vom 2. Takt vor **122** bis 2 Takte vor **126** zu spielen.



**129**

Fl

Ob

Cingl

Cl (la)

Cl b (si b)

Cor (fa)

Cel

Arpa

Arpa

und ziehen im Huldigungstanz vor den Prinzen

**129**

VI II

Ve

Vc

Cb





poco rit. **131** a tempo

poco rit. **[131]** a tempo

[illegible]

\*) **VI-**

**Più andante**

Fl

Ob

Cl (Bb)

Fag

Cl (Bb)

Cor (F)

Tim

Cel

Arpa

Arpa

Vi I

Vi II

Ve

Vc

Cb

*f*

*pp*

*f*

*molto espr*

*poco cresc*

*cresc*

*3*

*2*

\*) Siehe die dem Vorwort folgenden Bemerkungen zur Neuauflage der Partitur  
 Wird diese Streichung berücksichtigt, so ist ab [131] zu ändern (siehe nachfolgende Seite)  
 UE 6 638

Die für die Streichung geänderten  
Takte (3 statt 2 Takte)

VI →  
+ DE

131

137

Fl

Ob

Engl

Clar. Bb

Clar. A

Fag

Cor. fa

Timp

Tromb

Cel

Arpa

Arpa

Vi I

Vi II

Ve

Vc

Cb

SENZA SOLO

SENZA SOLO

SENZA SOLO

SENZA SOLO

SENZA SOLO

SENZA SOLO

SENZA SOLO

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Fl (Flute), Ob (Oboe), Cl (Clarinet), Cl (Bassoon), Fg (Horn), Cor (Trumpet), Tr (Trombone), Timp (Tuba), Cal (Cymbal), Arpa (Arpeggiator), Vi I (Violin I), Vi II (Violin II), Ve (Viola), Vc (Violoncello), and Cb (Double Bass). The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include 'mf' (mezzo-forte), 'pp' (pianissimo), 'dim' (diminuendo), and 'molto espr' (molto espressivo). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

**132** Assai andante (d = 46)

**132** Assai andante (d = 46)



Musical score for orchestra and strings, measures 1-4. The score includes parts for Cello (Cl), Bassoon (Fg), Contrabass (Cbg), Trumpet (Tr), Trombone (Tbn), Tuba (Tba), Timpani (Timp), Arpa (Arpa), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The music is in 4/4 time and features various dynamics and articulations.

**Measures 1-4:**

- Cl:** Measures 1-4. Dynamics: *mf* (measure 4).
- Fg:** Measures 1-4. Dynamics: *mf* (measure 4).
- Cbg:** Measures 1-4. Dynamics: *mf* (measure 4).
- Tr:** Measures 1-4. Dynamics: *pp* (measures 2-4).
- Tbn:** Measures 1-4. Dynamics: *pp* (measures 2-4).
- Tba:** Measures 1-4. Dynamics: *pp* (measures 2-4).
- Timp:** Measures 1-4. Dynamics: *mf* (measures 2-4).
- Arpa:** Measures 1-4. Dynamics: *mf* (measures 2-4).
- VI II:** Measures 1-4. Dynamics: *mf* (measures 2-4).
- Ve:** Measures 1-4. Dynamics: *mf* (measures 2-4).
- Vc:** Measures 1-4. Dynamics: *mf* (measures 2-4).
- Cb:** Measures 1-4. Dynamics: *mf* (measures 2-4).

133

Fl { 1<sup>a</sup> 2<sup>a</sup> *mf* *espr* 3<sup>a</sup> 4<sup>a</sup> *mf* *cresc* 5<sup>a</sup> *f*

Ob { 1<sup>a</sup> 3<sup>a</sup> *mf* 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

Cingl { 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

(mib) { 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

Cl { 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

Cl b { 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

Fg { 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

Cfg { 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

Cpr (fa) { 1<sup>a</sup> 2<sup>a</sup> *f* *cresc* 3<sup>a</sup> *f* 1<sup>a</sup> 2<sup>a</sup> *con solo* 3<sup>a</sup> *f*

Tr (sib) { 1<sup>a</sup> 2<sup>a</sup> *f* *cresc* 3<sup>a</sup> *f* 1<sup>a</sup> 2<sup>a</sup> *con solo* 3<sup>a</sup> *f*

Timp { 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

Arpe { 1<sup>a</sup> 2<sup>a</sup> *mf* 3<sup>a</sup> *f*

133

VI I { 3 soli. *p espr* *f* *espr* tutti. *f*

VI II { 3 soli. *f* *espr* tutti. *f*

Ve { unite. *pizz* *f* *espr* arco. *f*

Vc { *pizz* *f* *espr* arco. *f*

Cb { *pizz* *f* *espr* arco. *f*



## 135 Più lento (♩ = 69-66)

Musical score for measures 135-136, marked "Più lento" (♩ = 69-66). The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (Clng), Clarinet in Bb (Clb), Bassoon (Fg), Contrabassoon (Cb), Cor Anglais (Cor), Trumpet (Tr), Timpani (Timp), Cello (Cel), Arpa (Harp), and Violoncello (Vc). The woodwinds and strings play sustained notes, while the harp and cello play arpeggiated figures. Dynamics include *pp*, *f*, *mf*, and *ppp*. Crescendos and decrescendos are marked in the woodwinds.

Aus dem Kelch einer großen Blume nimmt die Fee gelocktes Goldhaar und legt es auf den Kopf  
des Prinzen,

## 135 Più lento (♩ = 69-66)

Musical score for measures 135-136, marked "Più lento" (♩ = 69-66), continuing from the previous page. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The strings play sustained notes with dynamics ranging from *pp* to *f*. Crescendos and decrescendos are marked in the strings.

This is a page from a musical score, likely for a symphony. It features 14 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), C. ingl. (Clarinet in G), Cl. (Bassoon), Fg. (Fagotto), Cor. (Horn), Cel. (Trumpet), Arpa (Trombone), Arpa (Euphonium), VI I (Violin I), VI II (Violin II), Ve. (Viola), Vc. (Violoncello), and Cb. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'p'. There are also some markings that appear to be 'espr' and 'cresc'. The page is numbered '3' at the bottom right.



Fl 1<sup>a</sup> *pp*

Fl 2<sup>a</sup> *pp*

Ob *mf esp*

Cl in G *pp*

Cl in B $\flat$  *pp*

Fg *pp*

Cor in G *pp*

Cel *pp*

Arpa *pp*

Arpa *pp*

aus einer anderen eine Krone und setzt sie ihm auf,

Vi I *f esp*

Vi II *pp*

Ve *pp*

Vc *pp*

Cb *pp*

3

2



1<sup>o</sup> 2<sup>o</sup>

Fl

Ob

Cl in G

Cl in Bb

Fg

Cor in G

Tbn

Timp

Cel

Arpa

Arpa

umlegt

VI I

VI II

Ve

Vc

Cb

Fl 4<sup>o</sup> muto - n. Op. 14

2<sup>o</sup> sesto cord

p

pp

p esp

p d.m.

UE 6638

**-DE****137** Più sostenuto (d = 66)

Fl  
Cl (la)  
Cel  
a 4ms  
Arpa  
Arpa

pp

Große Apotheose, Huldigung der Bäume und Blumen

This musical score block contains the notation for measures 137 and 138. It features five staves: Flute (Fl), Clarinet in A (Cl (la)), Cello/Double Bass (Cel a 4ms), and two Arpa (harp) staves. The music is in 3/2 time, marked 'Più sostenuto' with a tempo of d = 66. The first staff (Fl) has a first ending bracketed over measures 137 and 138. The second staff (Cl) has a first ending bracketed over measures 137 and 138. The third staff (Cel) has a first ending bracketed over measures 137 and 138. The fourth and fifth staves (Arpa) have first ending brackets over measures 137 and 138. The dynamic marking 'pp' (pianissimo) is present at the beginning of measure 137. The text 'Große Apotheose, Huldigung der Bäume und Blumen' is written below the harp staves.

**137** Più sostenuto (d = 66)

Vi I  
Vi II  
Ve

pp

3 sole

3 sole

3 sole

3 sole

pp

This musical score block contains the notation for measures 137 and 138. It features four staves: Violin I (Vi I), Violin II (Vi II), and two Viola (Ve) staves. The music is in 3/2 time, marked 'Più sostenuto' with a tempo of d = 66. The first staff (Vi I) has a first ending bracketed over measures 137 and 138. The second staff (Vi II) has a first ending bracketed over measures 137 and 138. The third and fourth staves (Ve) have first ending brackets over measures 137 and 138. The dynamic marking 'pp' (pianissimo) is present at the beginning of measure 137. The text '3 sole' is written below the violin and viola staves.

Fl

Cl in F

Cel o 4 ms

Arpa

Arpa

Die Fee faßt den Prinzen bei der Hand und führt ihn nach links zum Fuße des Hügels

Vi I

Vi II

3 soli Vc

3 soli Vc

3 soli Vc

Vc

*poco a poco cresc*

*poco a poco cresc*

*poco a poco cresc*

*poco a poco cresc*

*poco a poco cresc*

*poco a poco cresc*

*poco a poco cresc*

*3 soli*

*pp poco a poco cresc*



138

Fl 1<sup>a</sup> 2<sup>a</sup>

Ob 1<sup>a</sup> 2<sup>a</sup>

Cingl 1<sup>a</sup> 2<sup>a</sup>

Cl (la) 1<sup>a</sup> 2<sup>a</sup>

Fg 1<sup>a</sup> 2<sup>a</sup>

Cor (fa) 1<sup>a</sup> 2<sup>a</sup>

Cel a 4ms

Arpa

Arpa

*mf*

*f*

*mf*

*cresc*

*cresc*

*cresc*

138

VI I 1<sup>a</sup> 2<sup>a</sup>

VI II 1<sup>a</sup> 2<sup>a</sup>

3 sole 1<sup>a</sup> 2<sup>a</sup>

3 sole 3<sup>a</sup> 4<sup>a</sup>

3 sole 5<sup>a</sup> 6<sup>a</sup>

3 soli 1<sup>a</sup> 2<sup>a</sup>

3 soli 3<sup>a</sup> 4<sup>a</sup>

3 soli 5<sup>a</sup> 6<sup>a</sup>

*mf*

*f*

*mf*

*cresc*

*cresc*

*cresc*

UE 6638

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments including Oboe (Ob), Flute (Fl), Clarinet (Cl), Bassoon (Fg), Horn (Cor), Trumpet (Tr), Trombone (Tbn), Tuba (Tba), Timpani (Timp), Percussion (Pi), and Arpa. The score includes musical notation, dynamics like 'cresc' and 'molto cresc', and a rehearsal mark '10'. The page is numbered '10' in the top left corner. The notation is in a standard musical format, with notes, rests, and other musical symbols. The instruments are listed on the left side of the page, and the corresponding staves are arranged vertically. The score is written in a single system, with the instruments grouped together. The page is a high-resolution scan of a printed musical score.







10

Fl

Ob

Clngl

Clb

Fg

Cor (fa)

Tbn

Timp

Camp

Trgl

Pi

Cel

Arpa

Vi I

Vi II

Ve

Vc

Cb

LIF 6638





poco a poco accel.

142

Flg

OrC

Cel

1. 2. -dringen Der hat sich schon alle Glieder verrenkt, Perücke, Krone und Mantel hängen ganz schief an ihm

*poco a poco accel.*

142

VI I

Ve

Vc

Cb

[illegible]

Score for measures 1-6, featuring the following instruments and parts:

- Cingl** (Cingl): Flute 1, marked *ff*.
- Cl (sl)** (Clarinete solista): Clarinet in B-flat, marked *ff*.
- Cl b (sl)** (Clarinete solista): Clarinet in B-flat, marked *ff*.
- Fg** (Fagotto): Bassoon, marked *p*, with first and second endings indicated by *1°* and *2°*.
- VI I** (Violini I): Violin I.
- VI II** (Violini II): Violin II.
- Ve** (Vcllo): Viola, marked *non div*.
- Vc** (Violoncello): Violoncello, marked *non div*.
- Cb** (Contrabbasso): Double Bass.

The score is written in 4/4 time. The first system (measures 1-4) includes dynamics *ff* for the woodwinds and *p* for the bassoon. The second system (measures 5-6) includes the instruction *non div* for the strings.



144

C ingl

Cl  
(sib)

Cl, b  
(sib)

Fg

144

VI I

VI II

Ve

Vc

Cb

145

Fl

Ob

Cingl

Cl (si<sup>b</sup>)

Cl b (si<sup>b</sup>)

Fg

Timp

Xil

*p*

*pp*

*sempre pp*

145

Vi I

Vi II

Ve

Vc

Cb

*p*

*p*

*p*

*p*

*p*

Musical score for page 281, featuring woodwinds, brass, percussion, and strings. The score is written for a full orchestra. The woodwind section includes Oboe (Ott), Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl (b)), Clarinet in B-flat (Cl (b)), and Bassoon (Fg). The brass section includes Trumpet (Timp) and Xylophone (Xil). The string section includes Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Double Bass (Cb). The score is in 4/4 time and features various musical notations, including dynamics (pp, p, f), articulation (accents, slurs), and fingerings (1°, 2°, 1°). The woodwinds and brass play melodic lines, while the strings provide harmonic support. The percussion section includes a steady drum pattern and xylophone accompaniment.

146

Allegretto (♩ = 92)

Oti *pp*  
 Fl *p*  
 Ob *mf*  
 C ingl *cresc*  
 Cl (s) *p*  
 Cl b (s) *p*  
 Fg *p cresc*  
 Timp *cresc*  
 XII

This system contains measures 146 through 150 of the first section, followed by measures 1 through 5 of a new section. The instrumentation includes Oboe (Oti), Flute (Fl), Oboe (Ob), Clarinet in G (C ingl), Clarinet in B-flat (Cl (s)), Clarinet in B-flat (Cl b (s)), Bassoon (Fg), Snare Drum (Timp), and Cymbals (XII). The tempo is Allegretto with a quarter note equal to 92 beats per minute. Dynamics include *pp*, *p*, *mf*, and *cresc*.

146

Allegretto (♩ = 92)

VI I *cresc*  
 VI II *cresc*  
 Ve *cresc*  
 Vc *cresc*  
 Cb

This system contains measures 146 through 150 of the second section, followed by measures 1 through 5 of a new section. The instrumentation includes Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The tempo is Allegretto with a quarter note equal to 92 beats per minute. Dynamics include *cresc*.

Meno

Musical score for the first system, featuring woodwinds, brass, and percussion. The instruments listed on the left are:
 

- Ob (Oboe)
- Fl (Flute)
- Ob (Oboe)
- C (ingl) (Clarinet in G)
- Cl (sib) (Clarinet in B-flat)
- Cl (sib) (Clarinet in B-flat)
- Fg (Fagotto) (Bassoon)
- Cor (Fa) (Corni in F)
- Tr (sib) (Tromba in B-flat)
- Timp (Timpani)
- Xil (Xilofono) (Xylophone)

 The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte).

Meno

Musical score for the second system, featuring strings. The instruments listed on the left are:
 

- Vi I (Violini I)
- Vi II (Violini II)
- Ve (Viola)
- Vc (Violoncello)

 The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). The string parts are marked with *arco* (arco) and *gliss* (glissando).



147

mosso(subito)(♩ = 76)

Ob

Cingl

(m.b.)

Cl

(s.b.)

Fg

Cor (fa)

Corn a pist (s.b.)

Timp

5 Tanz Die Prinzessin zerrt und rupft an ihm und will ihn zum Tanze nötigen

147

mosso(subito)(♩ = 76)

VI I

VI II

Ve

Vc

Cb

**148** poco a poco accel.

Orch. score for measures 148-152. The score includes parts for Oboe (Ob), Flute (Fl), Clarinet in G (Cl), Clarinet in Bb (Cl b), Bassoon (Fg), Cor Anglais (Cor angl), Cor (fa), Corn (pist), and Timpani (Timp). The tempo marking is **148 poco a poco accel.** The music features various dynamics including *mf* (mezzo-forte) and *p* (piano), and includes articulation marks such as accents and slurs.

**148** poco a poco accel.

Orch. score for measures 148-152, continuing from the previous system. The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The tempo marking is **148 poco a poco accel.** The music features various dynamics including *sf* (sforzando), *p* (piano), and *pp* (pianissimo), and includes articulation marks such as accents and slurs.



150

OH

Fl

Ob

C ingl

(m) b

Cl (s) b

(s) b

Cl b (s) b

Fg

Car (fa)

Tr (s) b

Comp III

XII

Arpa

Arpa

VI I

VI II

Ve

Vc

Cb

sempre cresc

sf

arco

pizz

150

## Meno mosso subito (♩ = 72)

Orchestra score for the first system, marked *Meno mosso subito* (♩ = 72). The instruments and their parts are:

- Ott** (Oboe): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Fl** (Flute): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Ob** (Oboe): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Cingl** (Cinghiale): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- (ml<sup>b</sup>)** (Mandola): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Cl** (Clarinet): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- (sl<sup>b</sup>)** (Saxophone): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Fg** (Fagotto): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Cpr** (Corno): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Corn a pist (sl<sup>b</sup>)** (Corno a pistone): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- T<sup>b</sup>** (Tromba): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Timp** (Timpani): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Camp** (Cantante): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Xil** (Xilofono): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Arpe** (Arpa): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*), articulation (e.g., *acc*, *stacc*), and performance instructions (e.g., *con sord*, *1<sup>st</sup> 2<sup>nd</sup>*).

## Meno mosso subito (♩ = 72)

Continuation of the orchestra score, marked *Meno mosso subito* (♩ = 72). The instruments and their parts are:

- VI I** (Violini I): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- VI II** (Violini II): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Ve** (Viola): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Vc** (Violoncello): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>
- Cb** (Contrabbasso): 1<sup>st</sup> 2<sup>nd</sup>, 3<sup>rd</sup>

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*), articulation (e.g., *acc*, *stacc*), and performance instructions (e.g., *arco*, *pizz*, *gliss*).





## VI-

152

poco rallent.

Moderato assai (♩ = 76)

string

The image shows a page of a musical score, likely from a symphony. The page is numbered 152 at the bottom. The score is written in German and includes various musical notations such as notes, rests, and dynamic markings. The instruments listed on the left include Oboe (Ob), Clarinet in B-flat (Cl (Bb)), Bassoon (Fg), Cor Anglais (Cor (fa)), Corn in D (Corn (D)), Trumpet in E-flat (Tr (Eb)), Trombone (Tbn), and Tuba (Tba). The score is divided into measures, with some measures containing multiple notes and rests. The dynamic markings include 'poco rallent.', 'f', 'p', 'mf', and 'ff'. The page is numbered 152 at the bottom.

152

**152** doch wird der Tanz der Holzpuppe immer  
kläglich

poco rallent.

Moderato assai (♩ = 76)

string

VI I

VI II

Va

Vc

Cb

VI  
← DE →

151 Allegretto grazioso

d. = 84

Ott

Fl

Ob

C ingl

(m.b.)  
Cl

(s.b.)

Fg

3

Cor  
(fa)

Cornappt  
(s.b.)

Tr  
(s.b.)

Tpn  
Tba

Xil

Tamtl

152 Allegretto grazioso

d. = 84

3

VI I

VI II

Va

Vc

Cb

rallent. - - - - - Lento (♩ = 54)

Più vivo (♩ = 96)

Mo-

Ort  
Fl  
Ob  
Cingl  
(ml)  
Cl  
(sl)  
Cl b  
(sl)  
Fg

Cor  
(fa)  
Corn  
a pist  
(sl)  
Tr  
sl  
Tbn  
Tba  
Timp  
Xi  
Tamt

Ärgerliche Gebärde der Prinzessin

rallent. - - - - - Lento (♩ = 54)

Più vivo (♩ = 96)

Mo-

Vi I  
Vi II  
Ve  
Vc  
Cb





Più vivo

154

molto moderato subito (♩ = 54)

Fl 1<sup>a</sup> 2<sup>a</sup>

Ob 1<sup>a</sup> 2<sup>a</sup>

C Ingt

Cl (sib)

Cl B (sib)

Fg

Timp

Xil

*f* *mf* *p*

Sie haßt ihn schon

Più vivo

154

molto moderato subito (♩ = 54)

Vi I

Vi II

Ve

Vc

Cb

\*) stridente

\*) (gekratzt)

sul tasto *pp*

sul tasto *pp*

sul tasto *pp*

sul tasto *pp*

sul tasto *pp*

## Vivo (♩ = 70)

mutano in F $\sharp$  3 $\sharp$  6 $\sharp$ 

Orchestra score for the first section, marked **Vivo** (♩ = 70). The score includes parts for Oboe (Ott), Flute (Fl), Oboe (Ob), Clarinet in G (Cingl), Clarinet in B-flat (Cl), Clarinet in B-flat (Cl b), Bassoon (Fg), Cor Anglais (Cor), Trumpet (Tr), Trombone (Tbn), Timpani (Timp), Xylophone (Xil), Tam-tam (Tamt), Arpa (Arpa), and another Arpa. The music features various dynamics (sf, f, mf, p) and articulations (acc, stacc). The key signature changes to F $\sharp$  3 $\sharp$  6 $\sharp$  (three sharps). The tempo is marked **Vivo** with a quarter note equal to 70 beats per minute. The score is divided into two measures, each with a 3/8 time signature.

Sie sieht ihn wütend an, der Holzprinz fällt zu Boden

Orchestra score for the second section, marked **Vivo** (♩ = 70). The score includes parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The music features various dynamics (sf, p, p $\sharp$ , p $\sharp$  2 $\sharp$ ) and articulations (pizz, sf). The key signature changes to F $\sharp$  3 $\sharp$  6 $\sharp$  (three sharps). The tempo is marked **Vivo** with a quarter note equal to 70 beats per minute. The score is divided into two measures, each with a 3/8 time signature.

Fl

Ob

(m<sup>b</sup>)  
Cl

(s<sup>b</sup>)

Fg

Cor  
(fa)

Cor  
(s<sup>b</sup>)

Xi.

Arpa

Arpa

Da erblickt sie den in neuem Glanz strahlenden Prinzen

Da erblickt sie den in neuem Glanz strahlenden Prinzen

155

**2**  
**4** Allegro (♩ = 116)

The first system of the musical score for 'The Song of the Lark' features four staves. The top staff is for the Soprano voice, marked 'Sopr.' and 'Cantabile'. It begins with a treble clef and a key signature of one flat (B-flat). The vocal line starts with a whole note chord (F4, A4, C5) and is followed by a series of eighth and sixteenth notes. The second staff is for the Violin I (VI I), marked 'Viol. I'. It begins with a treble clef and a key signature of one flat. The violin line starts with a whole note chord (F4, A4, C5) and is followed by a series of eighth and sixteenth notes. The third staff is for the Violin II (VI II), marked 'Viol. II'. It begins with a treble clef and a key signature of one flat. The violin line starts with a whole note chord (F4, A4, C5) and is followed by a series of eighth and sixteenth notes. The fourth staff is for the Violoncello (Vc), marked 'Vc.'. It begins with a bass clef and a key signature of one flat. The cello line starts with a whole note chord (F4, A4, C5) and is followed by a series of eighth and sixteenth notes. The entire system is marked 'Cantabile' and 'Moderato'.

-DE

Allegretto grazioso (d.º 84)

Fl 1<sup>a</sup> *p*

Fl 2<sup>a</sup> *p*

Trgl *p*

Cel *p*

Arpa 1<sup>a</sup> *f* *p*

Arpa 2<sup>a</sup> *f* *p*

3

Allegretto grazioso (d.º 84)

solo *p*

Vi I *p* *pp* 2<sup>a</sup> 3<sup>a</sup> pizz *pp*

Vi II 1<sup>a</sup> arco con sord *p*

2<sup>a</sup> arco con sord *p*

3<sup>a</sup> con sord arco *p*

4<sup>a</sup> con sord arco *p*

5<sup>a</sup> con sord arco *p*

Ve 1<sup>a</sup> con sord arco *p*

2<sup>a</sup> con sord arco *p*

Vc pizz *p*

## 156

6. Tanz Mit verführerischem Tanze will sie ihn zu sich locken

## 156

Handwritten musical score for Violin I, Violin II, and Viola. The score is for a section of a piece, with measures 1 through 5 visible. The Violin I part is marked 'solo' and 'dolce'. The Violin II and Viola parts are marked 'pp' (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings.





This page of a musical score contains the following staves and markings:

- Fl.** (Flute): Includes a *fl. rig.* marking.
- Ob.** (Oboe)
- Cl. b** (Clarinet in B-flat)
- Cl. b (s. p.)** (Clarinet in B-flat, second part)
- Cor. (s. p.)** (Cor Anglais, second part)
- Cor. (s. p.)** (Cor Anglais, first part)
- Cel.** (Cello)
- Arpa** (Arpa): Includes a *pp* marking.
- VI I** (Violin I): Includes a *pp* marking.
- VI II** (Violin II)
- Ve** (Viola)
- Vc.** (Violoncello): Includes a *pp* marking.

The score features various musical notations, including notes, rests, and dynamic markings such as *pp* and *ppp*. There are also some handwritten annotations and a *fl. rig.* marking.

158

Fl *mf*  
 Ob *pp*  
 Cingl *pp*  
 Cl (sib) *pp*  
 Cl (sib) *pp*  
 Cl b (sib) *pp*  
 Cor (fa) *via sord*  
 Cel *p*  
 Arpa *pp*  
 Arpa *pp*  
 Vl I solo *p*  
 Vl II *pp*  
 Ve *pp*  
 Vc *pp*  
*con sord arco*  
*5<sup>a</sup> 6<sup>a</sup> arco*  
*p*

The musical score for measures 158-161 is written for a large ensemble. The key signature has one flat (B-flat). The time signature is 2/4. The score includes parts for Flute (Fl), Oboe (Ob), Cinghiale (Cingl), Clarinet (sib) (Cl (sib)), Clarinet (sib) (Cl (sib)), Clarinet b (sib) (Cl b (sib)), Cor (fa), Cello (Cel), Arpa, Viola I solo (Vl I solo), Viola II (Vl II), Violoncello (Ve), and Violoncello (Vc). The score features various dynamics and articulations, including *mf*, *pp*, *p*, *con sord*, *arco*, and *5<sup>a</sup> 6<sup>a</sup> arco*. The score is divided into measures 158, 159, 160, and 161.

Fl

Ob

Cingl

Cel

Arpa

Arpa

solo

Vi. I

Vi. II

Ve

Vc

VI- -DE

Fl 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> 7<sup>a</sup> 8<sup>a</sup> 9<sup>a</sup> 10<sup>a</sup> 11<sup>a</sup> 12<sup>a</sup> 13<sup>a</sup> 14<sup>a</sup> 15<sup>a</sup> 16<sup>a</sup> 17<sup>a</sup> 18<sup>a</sup> 19<sup>a</sup> 20<sup>a</sup> 21<sup>a</sup> 22<sup>a</sup> 23<sup>a</sup> 24<sup>a</sup> 25<sup>a</sup> 26<sup>a</sup> 27<sup>a</sup> 28<sup>a</sup> 29<sup>a</sup> 30<sup>a</sup> 31<sup>a</sup> 32<sup>a</sup> 33<sup>a</sup> 34<sup>a</sup> 35<sup>a</sup> 36<sup>a</sup> 37<sup>a</sup> 38<sup>a</sup> 39<sup>a</sup> 40<sup>a</sup> 41<sup>a</sup> 42<sup>a</sup> 43<sup>a</sup> 44<sup>a</sup> 45<sup>a</sup> 46<sup>a</sup> 47<sup>a</sup> 48<sup>a</sup> 49<sup>a</sup> 50<sup>a</sup> 51<sup>a</sup> 52<sup>a</sup> 53<sup>a</sup> 54<sup>a</sup> 55<sup>a</sup> 56<sup>a</sup> 57<sup>a</sup> 58<sup>a</sup> 59<sup>a</sup> 60<sup>a</sup> 61<sup>a</sup> 62<sup>a</sup> 63<sup>a</sup> 64<sup>a</sup> 65<sup>a</sup> 66<sup>a</sup> 67<sup>a</sup> 68<sup>a</sup> 69<sup>a</sup> 70<sup>a</sup> 71<sup>a</sup> 72<sup>a</sup> 73<sup>a</sup> 74<sup>a</sup> 75<sup>a</sup> 76<sup>a</sup> 77<sup>a</sup> 78<sup>a</sup> 79<sup>a</sup> 80<sup>a</sup> 81<sup>a</sup> 82<sup>a</sup> 83<sup>a</sup> 84<sup>a</sup> 85<sup>a</sup> 86<sup>a</sup> 87<sup>a</sup> 88<sup>a</sup> 89<sup>a</sup> 90<sup>a</sup> 91<sup>a</sup> 92<sup>a</sup> 93<sup>a</sup> 94<sup>a</sup> 95<sup>a</sup> 96<sup>a</sup> 97<sup>a</sup> 98<sup>a</sup> 99<sup>a</sup> 100<sup>a</sup> 101<sup>a</sup> 102<sup>a</sup> 103<sup>a</sup> 104<sup>a</sup> 105<sup>a</sup> 106<sup>a</sup> 107<sup>a</sup> 108<sup>a</sup> 109<sup>a</sup> 110<sup>a</sup> 111<sup>a</sup> 112<sup>a</sup> 113<sup>a</sup> 114<sup>a</sup> 115<sup>a</sup> 116<sup>a</sup> 117<sup>a</sup> 118<sup>a</sup> 119<sup>a</sup> 120<sup>a</sup> 121<sup>a</sup> 122<sup>a</sup> 123<sup>a</sup> 124<sup>a</sup> 125<sup>a</sup> 126<sup>a</sup> 127<sup>a</sup> 128<sup>a</sup> 129<sup>a</sup> 130<sup>a</sup> 131<sup>a</sup> 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201°

202°

203°

204°

205°

206°

207°

208°

209°

210°

211°

212°

213°

214°

215°

216°

217°

218°

219°

220°

221°

222°

223°

224°

225°

226°

227°

228°

229°

230°

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232°

233°

234°

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237°

238°

239°

240°

241°

242°

243°

244°



**VI-**  
**160**

Fl

Cl (s)b

Cl (s)b

Cor (fa)

Cel

Arpa

Arpa

*Der Prinz greift sich ans Herz doch dann.*

**160**

solo

VI I

VI II

Ve

Vc

*senza sord*

*arco*

**VI →**  
**→ DE**  
**[160]**

*1<sup>a</sup>*

Fl

*2<sup>a</sup>*

Cl  
1st (b)

Cl  
2nd (b)

Cor  
(fa)

Cel

*1<sup>a</sup>*

Arpa

*2<sup>a</sup>*

Arpa

tutti arco

VI I

VI II

Ve

Vc

arco

senza sord

senza sord

senza sord

senza sord

senza sord

senza sord

meno vivo a tempo

161

[illegible]

meno vivo a tempo

161

meno vivo a tempo

161

Viol. I

Viol. II

Viola

Violoncello

UE 6638

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are Oboe (Ob), Flute (Fl), Clarinet in G (Cl ingl), Clarinet in Bb (Cl (sib)), Bassoon (Fg), Horn in F (Cor (fa)), Cello (Cel), Arpa (harp), Violin I (VI I), Violin II (VI II), Viola (Ve), and Cello (Vc). The score is written in a single system with multiple staves. The key signature has one flat (Bb), and the time signature is 4/4. The music includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). There are also articulation markings like *pizz* (pizzicato) and *arco* (arco). The score is for a section of the symphony, likely the first movement, given the tempo marking *Allegro* at the top left. The page number 66 is visible at the bottom right.

**102**

Ott *1°* *p*

Fl *2°* *p* *s*

Cingl *p*

Cl<sub>1</sub> (s, b) *1°* *2°* *pp*

Cl<sub>2</sub> (s, b) *p*

Cor (fa) *mf* *esor* *2°*

Cel *p* *10*

Arpa *1°* *f* *p* *mf* *p*

Arpa *p*

**102**

Vi I *5°* *8°* *arco* *p*

Vi II *pp* *con sord* *pp*

Ve *1°* *3°* *senza sord* *p*

Vc *f* *molto esp* *p*

Cb *p*



Ott  
 Fl  
 C ingl  
 Cl (sib)  
 Cl b (sib)  
 Cor (fa)  
 Cel  
 Arpa  
 Arpa  
 VI I  
 VI II  
 Ve  
 Vc  
 Cb

1<sup>o</sup>  
 2<sup>o</sup>  
 3<sup>o</sup>  
 4<sup>o</sup>  
 5<sup>o</sup>  
 6<sup>o</sup>  
 7<sup>o</sup>  
 8<sup>o</sup>  
 9<sup>o</sup>  
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 94<sup>o</sup>  
 95<sup>o</sup>  
 96<sup>o</sup>  
 97<sup>o</sup>  
 98<sup>o</sup>  
 99<sup>o</sup>  
 100<sup>o</sup>

f  
 p  
 mf  
 pp  
 espr  
 senza sord

[illegible][illegible]

**-DE**

**a tempo**

**104**

Orchestra score for measures 104-107. The score includes parts for Oboe (Ob), Clarinet in G (Cl ingl), Clarinet in Bb (Cl b), Bassoon (Fg), Cor Anglais (Cor), Trumpet (Tr), Trombone (Tbn), Cymbals (Camp), Snare Drum (Pl), and Arpa. The tempo is marked **a tempo**. The key signature has one sharp (F#). The score features various dynamics including *mf*, *p*, and *ff*, and includes performance instructions such as *can sord* and *1<sup>a</sup> 2<sup>a</sup>*.

**a tempo**

**104**

String quartet score for measures 104-107. The score includes parts for Violin I (VI I), Violin II (VI II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The tempo is marked **a tempo**. The key signature has one sharp (F#). The score features various dynamics including *mf*, *p*, and *ff*, and includes performance instructions such as *pizz*, *arco*, and *sul IV*.

Oboe  
 Flute  
 Clarinet  
 Bassoon  
 Trumpet  
 Trombone  
 Tuba  
 Percussion  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabass

Musical score for a symphony, featuring various instruments including woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *p*, *mf*, *f*, and *sf*, and articulation markings like *arco* and *pizz*. The instruments listed on the left are Oboe, Flute, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a standard musical notation with staves and notes.





106

**VI →  
← DE**

**107** Moderato  
♩ = 68

Orn {  
Fl {  
Ob {  
Cingl {  
(m<sup>ph</sup>) {  
Cl {  
(s<sup>ph</sup>) {  
Cl b {  
(s<sup>ph</sup>) {  
Fg {

Cor {  
(s<sup>ph</sup>) {

Xil {

Arpa {  
1<sup>a</sup> {  
f {

Arpa {  
2<sup>a</sup> {

**107** Moderato  
♩ = 68

VI I {  
VI II {  
Ve {  
Vc {

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are:

- Ott (Oboe)
- Fl (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- Cl (Clarinet)
- Bs (Bassoon)
- Fg (Fagotto)
- Cor (Corni)
- Tr (Trombe)
- Tb (Tromboni)
- Timp (Timpani)
- Camp (Cimbali)
- Xil (Xilofono)
- Arpa (Arpa)
- Arpa (Arpa)
- Vi I (Violino I)
- Vi II (Violino II)
- Ve (Viola)
- Vc (Violoncello)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- p* (piano)
- cresc* (crescendo)
- molto* (molto)
- f* (forte)
- mf* (mezzo-forte)
- senza sord* (without mutes)
- con sord* (with mutes)
- arco* (arco)
- gliss* (glissando)

The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page is numbered 10 in the top right corner.

**167** Moderato (♩ = 69)

The image shows the first system of a musical score for 'The Firebird Suite' by Igor Stravinsky. The score is written for a large orchestra and includes parts for Oboe (Ott), Flute (Fl), Trumpet (Tbn), Trombone (Tba), Timpani (Timp), Piano (Pi), Grand Cello (Gr C), Cello (Cel), Arpa (Arpa), and another Arpa part. The music is in 2/4 time and features complex rhythmic patterns and dynamic markings such as ppp, mf, and p. The score is written in a single system with multiple staves. The first staff is for Oboe (Ott), followed by Flute (Fl), Trumpet (Tbn), Trombone (Tba), Timpani (Timp), Piano (Pi), Grand Cello (Gr C), Cello (Cel), Arpa (Arpa), and another Arpa part. The music is in 2/4 time and features complex rhythmic patterns and dynamic markings such as ppp, mf, and p. The score is written in a single system with multiple staves.

7 Tanz Die Prinzessin will erschrocken zu ihm eilen, doch der Wald hält sie auf

**167** Moderato (♩ = 69)

[illegible]

This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes Oboe (Ott), Flute (Fl), Clarinet in F (Cl F), Bassoon (Fg), Cello (Ctg), and Double Bass (Cpr). The middle section includes Timpani (Timp), Horn in C (Gr C), Trumpet (Cel), Trombone (Arpa), and Violin (Vi I, Vi II). The bottom section includes Violin (Vi I, Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb). The score is written in a standard musical notation with various dynamic markings such as *pp*, *mf*, and *p*. The page is numbered 12 in the bottom right corner.



**VI-****-DE**

319

168 Più mosso (♩ = 84-76)

Ott  
 Fl  
 Ob  
 Cl (si)  
 Fg  
 Cfg  
 Cor (fa)  
 Timp  
 Gr C  
 Cel  
 Arpa  
 Arpa

168 Più mosso (♩ = 84-76)

VI I  
 VI II  
 Ve  
 Vc  
 Cb

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**VI → DE**

*poco accel*

Or

Fl

Ob

(m) (p)

Cl

(s) (p)

Fg

Clg

Cor  
(fa)

Tr  
(s) (p)

Tbn  
Tba

Timp

Cel

Arpa

Arpa

VI I

VI II

Ve

Vc

Cb



Ott  
 Fl  
 Ob  
 alto p.  
 Sax  
 ten  
 (sopr.)  
 (m.p.)  
 Cl  
 (sopr.)  
 Fg  
 Cfg  
 Cor  
 fo  
 Tr  
 (sopr.)  
 Tbn  
 Tba  
 Tmp  
 Cel  
 Arpa  
 Arpa  
 Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

170 Più moderato (♩ = 66)  
 171 Più moderato (♩ = 66)

cresc  
 senza sord  
 espr  
 pp  
 p  
 mf  
 f

This image shows a page from a musical score, likely for a symphony or concert overture. The score is written for a large orchestra, with staves for various instruments including Oboe (Ob), Flute (Fl), Clarinet (Cl), Bassoon (Bs), Horn (Hr), Trumpet (Tr), Trombone (Tbn), Tuba (Tba), Timpani (Timp), Cymbals (Cym), Arpa (Harp), Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabasso (Cb). The score is divided into two systems, each with a rehearsal mark (1° and 2°). The first system includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The second system includes *rit. molto* (ritardando molto) and *cresc* (crescendo) markings. The notation includes various musical symbols such as notes, rests, and slurs, indicating the tempo and dynamics of the piece.

a tempo (♩ = 60)

171

poco a poco allargando

Orchestra score for measures 171-173. The score includes parts for Oboe (Ob), Flute (Fl), Clarinet in B-flat (Cl), Bassoon (Fg), Contrabassoon (Cb), Cor Anglais (Cor), Trumpet (Tr), Trombone (Tbn), and Timpani (Timp). The tempo is marked "a tempo (♩ = 60)" and the dynamics range from *mf* to *sf*. The score includes the instruction "poco a poco allargando" and the text "Die Prinzessin macht einen verzweifelten Versuch sich durchzuringen."

a tempo (♩ = 60)

171

poco a poco allargando

Continuation of the orchestra score for measures 171-173, focusing on the string section (Violins I and II, Violas, Cellos, and Double Basses). The tempo is marked "a tempo (♩ = 60)" and the dynamics range from *mf* to *sf*. The score includes the instruction "poco a poco allargando" and the text "Die Prinzessin macht einen verzweifelten Versuch sich durchzuringen."

This is a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments and parts:

- Ott** (Oboe)
- Fl** (Flute)
- Ob** (Oboe)
- (m)P** (Mellophone)
- Cl (sib)** (Clarinet in B-flat)
- (sib)** (Soprano Saxophone)
- Fg** (Fagotto)
- Cfg** (Contrabbasso)
- Cor (fa)** (Cor Anglais)
- Corn a pib (sib)** (Corni in B-flat)
- Tr (sib)** (Tromba in B-flat)
- Tbn** (Trombone)
- Tba** (Tuba)
- Timp** (Timpani)
- Pi** (Percussion)
- Gr C** (Grande Cymbale)
- Arpe** (Arpeggiatore)
- VI I** (Violino I)
- VI II** (Violino II)
- Ve** (Viola)
- Vc** (Violoncello)
- Cb** (Contrabbasso)

The score is written in a standard musical notation with various dynamics and articulations. Key markings include:

- pp** (pianissimo)
- mf** (mezzo-forte)
- ff** (fortissimo)
- gliss** (glissando)
- senza sord** (without mutes)
- 1° 2°** (first and second endings)
- 3° 4°** (third and fourth endings)
- 1° 3°** (first and third endings)
- 2° 4°** (second and fourth endings)
- 1° 2° 3°** (first, second, and third endings)
- 1° 2° 3° 4°** (first, second, third, and fourth endings)
- 1° 2° 3° 4° 5°** (first, second, third, fourth, and fifth endings)
- 1° 2° 3° 4° 5° 6°** (first, second, third, fourth, fifth, and sixth endings)
- 1° 2° 3° 4° 5° 6° 7°** (first, second, third, fourth, fifth, sixth, and seventh endings)
- 1° 2° 3° 4° 5° 6° 7° 8°** (first, second, third, fourth, fifth, sixth, seventh, and eighth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9°** (first, second, third, fourth, fifth, sixth, seventh, eighth, and ninth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, and tenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, and eleventh endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, and twelfth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, and thirteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, and fourteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, and fifteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, and sixteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, and seventeenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17° 18°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, and eighteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17° 18° 19°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, eighteenth, and nineteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17° 18° 19° 20°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, eighteenth, nineteenth, and twentieth endings)

The score is written in a standard musical notation with various dynamics and articulations. Key markings include:

- pp** (pianissimo)
- mf** (mezzo-forte)
- ff** (fortissimo)
- gliss** (glissando)
- senza sord** (without mutes)
- 1° 2°** (first and second endings)
- 3° 4°** (third and fourth endings)
- 1° 3°** (first and third endings)
- 2° 4°** (second and fourth endings)
- 1° 2° 3°** (first, second, and third endings)
- 1° 2° 3° 4°** (first, second, third, and fourth endings)
- 1° 2° 3° 4° 5°** (first, second, third, fourth, and fifth endings)
- 1° 2° 3° 4° 5° 6°** (first, second, third, fourth, fifth, and sixth endings)
- 1° 2° 3° 4° 5° 6° 7°** (first, second, third, fourth, fifth, sixth, and seventh endings)
- 1° 2° 3° 4° 5° 6° 7° 8°** (first, second, third, fourth, fifth, sixth, seventh, and eighth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9°** (first, second, third, fourth, fifth, sixth, seventh, eighth, and ninth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, and tenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, and eleventh endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, and twelfth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, and thirteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, and fourteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, and fifteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, and sixteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, and seventeenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17° 18°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, and eighteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17° 18° 19°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, eighteenth, and nineteenth endings)
- 1° 2° 3° 4° 5° 6° 7° 8° 9° 10° 11° 12° 13° 14° 15° 16° 17° 18° 19° 20°** (first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, eighteenth, nineteenth, and twentieth endings)



doch kann sie den Ward nicht bezwingen und weicht hoffnungslos zurück

UE 6638



VI-

-DE

VI- 329

Fl

Ob

Sax ten

(s)b

Cl (s)b

(s)b

Fg

Cor

Timp

Cel

Arpe

Vi I

Vi II

Ve

2 soli

Vc

glr

altri

Cb

\*)

\*) Fußnote im Erstdruck der Partitur: „falls die Vorstellung auf der Bühne eine Kürzung erfordert, können hier 10 Takte zwischen A - B (6. Takt nach [172] - [174] und 17 Takte zwischen C - D (2 Takt nach [174] - inkl. 2 Takt nach [177]) ausgelassen werden.“ In Bartöks Handexemplar findet sich kein Hinweis auf die Streichung.



Poco mosso (♩ = 66)

173 poco a poco più lento

Fl  
alto (mib)  
Sax  
ten (sib)  
(mib)  
Cl(sib)  
(sib)  
Cor (la)  
Cel  
Arpe

*f* *dim* *p dolce* *f espr* *mf* *f espr* *mf* *1°* *p dolce* *pp*

*2° 4° can sord* *vig sord*

*f* *molto espr* *dim* *mf*

*6* *6*

*12°*

*mf*

Poco mosso (♩ = 66)

173 poco a poco più lento

Vi I  
Vi II  
Ve  
Vc  
Cb

*f* *molto espr* *dim* *mf* *f* *mf* *p* *f espr* *f espr* *p* *pp*

*f* *molto espr* *dim* *mf* *f* *mf* *p* *f espr* *f espr* *p* *pp*

*f* *dim* *f* *f espr* *f espr* *p* *pp*

*f* *dim* *f* *f espr* *f espr* *p* *pp*

*f* *dim* *f* *f espr* *f espr* *p* *pp*

*f* *dim* *f* *f espr* *f espr* *p* *pp*

*arco* *mf* *p* *mf* *p* *pp*

174 ♩ = 52

Cingl.  
 (mi<sup>b</sup>)  
 Cl (si<sup>b</sup>)  
 (si<sup>b</sup>)  
 Cor (fa)  
 Timp  
 Cel

174 ♩ = 52

VI I  
 VI II  
 Ve  
 1a altre  
 Vc  
 Cb

poco allarg

**poco mosso** (♩ = 66)

[illegible]



**175** poco a poco più lento (♩ = 52)   poco rit. a tempo (♩ = 52)

VI I

VI II

Ve

Vc

Cb

solo

4 soli

2 sole

solo



rit. molto **177** a tempo (♩ = 50-52)

Fl  
Ob  
Cingl  
Cl (Si b)  
Cl b (Si b)  
Fg  
Cpr (fa)  
Tr (Si b)  
Timp

In ihrer Verzweiflung wirft sie ihre Krone und ihren Mantel weg, schließlich schneidet sie sich sogar das Haar ab, dann kauert sie sich nieder und verbirgt das Gesicht in den Händen.

Vi I  
Vi II  
Ve  
Vc  
Cb

**-DE****178** a tempo (poco mosso)  
(♩ = 66-69)

Fl 1<sup>a</sup> 2<sup>a</sup>  
Ob  
Cl in G  
Cl in B $\flat$   
Fg  
Cor (Engl)  
Tr (sib)  
Timp

*mf* *f* *espr* *f espr*

Während dessen kommt der Prinz nach vorne

**3**  
**4****178** a tempo (poco mosso)  
(♩ = 66-69)

Vl I  
Vl II  
Ve  
Vc  
Cb

*marc* *espr* *f* *molto espr*

VI- sempre più tranquillo

-DE-

VI- 170 Adagio molto (♩ = 60)

Cinghiale (Cinghiale)

Cori (Cori)

Arpa (Arpa)

mf p

p mf

con sord. senza sord.

mf p

Er erblickt die trauernde Prinzessin, geht zu ihr.



VI →  
← DE

179

180 Allegro  $\text{♩} = 144$ 181 Appassionato  $\text{♩} = 120-112$ 

poco rit.

Orch. score for measures 179-181. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in G (Cingl), Cor Anglais (Cor (Fla)), Trumpet (Tr (Sopr)), Trombone (Tbn Tba), Timpani (Timp), Percussion (Pi), and Arpeggiator (Arpe). The tempo changes from Allegro (♩ = 144) to Appassionato (♩ = 120-112) at measure 181. The dynamics range from *f* (forte) to *pp* (pianissimo). The key signature has one flat (B-flat). The score is marked with a 3/4 time signature and a 3-measure rest at the end of measure 181.

179

180 Allegro  $\text{♩} = 144$ 181 Appassionato  $\text{♩} = 120-112$ 

poco rit.

Violin and Viola score for measures 179-181. The parts for Violin I (Vi I), Violin II (Vi II), Viola (Ve), Violoncello (Vc), and Contrabass (Cb) are shown. The tempo changes from Allegro (♩ = 144) to Appassionato (♩ = 120-112) at measure 181. The dynamics range from *p* (piano) to *f* (forte). The key signature has one flat (B-flat). The score is marked with a 3/4 time signature and a 3-measure rest at the end of measure 181.

stringendo ..... al. **-DE** **180** Allegro (♩ = 144)

Fl  
Ob  
Cingl  
Clnb  
Cl  
(sib)  
Fg  
Cor (fa)

und will sie an sich ziehen

4 stringendo ..... al. **180** Allegro (♩ = 144)

VI I  
VI II  
Ve  
Vc solo  
Cb

**181** Appassionato  
 (♩ = 120 - 112)

1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>

*cresc* *piu f* *3<sup>o</sup>* *molto espr*

Fl

Ob

Cingl

(mi<sup>o</sup>)  
Cl

(si<sup>b</sup>)

Cl<sup>b</sup>  
(si<sup>b</sup>)

Fg

Cfg

Cor  
(la)

Tr  
(si<sup>b</sup>)

Tbn  
Tba

Timp

Pi

*cresc* *mf* *1<sup>o</sup> 2<sup>o</sup>* *cresc* *ff* *molto espr* *ff* *molto espr* *ff* *molto espr*

**181** Appassionato  
 (♩ = 120 - 112)

VI I

VI II

Ve

Vc

Cb

*molto espr* *molto espr* *cresc* *cresc* *cresc* *ff*

poco rit.

brevi  
Molto moderato  
(♩ = 72)

Ott  
 Fl  
 Ob  
 Cingl  
 Im<sup>tr</sup>  
 Cl  
 (si<sup>b</sup>)  
 Cl<sup>b</sup>  
 (si<sup>b</sup>)  
 Fg  
 Cfg  
 Cor  
 (fa)  
 Tr  
 (si<sup>b</sup>)  
 Tpn  
 Tba  
 Timp  
 P  
 Arpe  
 Die Prinzessin schämt sich  
 182  
 poco rit.  
 brevi  
 Molto moderato  
 (♩ = 72)

\*) **VI-**

$\text{♩} = 80$  **Allegro molto** ( $\text{♩} = 192$ )

Cingl

(mlb)

Cl

(slb)

Cl b (slb)

Fg

Timp

Arpo

ihrer Kahlheit, (abwehrende Gebärde)

doch der Prinz läßt nicht nach

$\text{♩} = 80$  **Allegro molto** ( $\text{♩} = 192$ )

VI I

VI II

Ve

Vc

\*) Wird diese Streichung berücksichtigt, dann müssen die auf Seite 344 wiedergegebenen 4 Takte eingeschoben werden



First system of the musical score, featuring woodwinds, strings, and percussion. The tempo is marked "Allegro molto (♩ = 192)" and the dynamics range from *pp* to *mf*. The woodwinds (Fl, Ob, Cingl, Imbl, Cl, Is, Eb, Cl, b, Is, b) and strings (Fg, Clg, Cor, Tr, Tbn, Tmo, Arpo) are shown with various musical notations including slurs, accents, and dynamic markings. The percussion (Tr, Tbn, Tmo, Arpo) is also indicated.

Second system of the musical score, featuring strings and woodwinds. The tempo is marked "Allegro molto (♩ = 192)" and the dynamics range from *p* to *mf*. The strings (Vi I, Vi II, Ve, Vc, Cb) and woodwinds (Cl, b, Is, b) are shown with various musical notations including slurs, accents, and dynamic markings. The percussion (Tr, Tbn, Tmo, Arpo) is also indicated.

Diese 4 eingeschobenen Takte sind bereits im Erstdruck der Partitur enthalten gewesen. Die dort empfohlene Kürzung stimmt mit der in Bartóks Handexemplar überein; allerdings beginnt sie dort um einen Takt später.

allarg. - - - **183** Adagio (♩ = 50)

Ob

Fl

Cl B $\flat$

Cl E $\flat$

Fg

Cor Ang

Timp

Ps

Cel

Arpa

Arpa

**183** und umarmt sie

[illegible]

Ott  
 Fl  
 Ob  
 Cingl  
 alto (m) p  
 Sax ten (s) p  
 (m) p  
 Cl (s) p  
 Cl b (s) p  
 Fg  
 Clg  
 Cor (fa)  
 Ton  
 Tbo  
 Tmp  
 Camp  
 Pi  
 Cel  
 Arpa  
 Arpa  
 Vi I  
 Vi II  
 Ve  
 Vc  
 Cb

poco rit 184 a tempo

UE 5638

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Oboe (Ob), Flute (Fl), Clarinet in G (Cingl), Alto Saxophone (Sax alto), Tenor Saxophone (Sax ten), Clarinet in Bb (Cl b), Bassoon (Fg), Contrabassoon (Ctg), Cor Anglais (Cor), Trumpet (Tbn), Trombone (Tba), Timpani (Timp), Percussion (Pi), Cello (Cel), Arpa (harp), and Violins I & II (VI I, VI II). The score is written in a single system, with each instrument having its own staff. The music is in 2/4 time, as indicated by the time signature. The key signature is one flat (Bb). The score includes various musical notations, such as notes, rests, and dynamic markings. The dynamic markings 'cresc' (crescendo) and 'mf' (mezzo-forte) are visible. The score is written in a standard musical notation style, with a large, clear font for the notes and a smaller font for the instrument names and dynamic markings. The page is numbered 34 in the top right corner.

UE 6638



[illegible]

allarg.

*mula in fl 4°*

FLC

186

allarg.

The first system of the musical score for 'The Song of the Lark' features five staves. The top two staves are for Violins I and II, both in treble clef. The third staff is for Viola, in alto clef. The bottom two staves are for Violoncello and Double Bass, both in bass clef. The music is in 2/4 time, with a key signature of one flat (B-flat). The first measure of the system contains a 'cresc.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This is a page from a musical score, likely for a symphony. It features multiple staves for various instruments, including Flutes (Fl), Oboes (Ob), Clarinets (Cl), Bassoons (Fg), Horns (Cor), Trumpets (Tr), Trombones (Tbn), Timpani (Timp), Percussion (Campi), and Strings (VI I, VI II, Ve, Vc, Cb). The score includes dynamic markings such as *p* (piano), *f* (forte), *cresc* (crescendo), and *allarg.* (allargando). There are also tempo changes indicated by *Meno mosso* and *Più mosso*. The page is numbered 187 in the bottom left corner.

Fl 1<sup>a</sup> 2<sup>a</sup> *p* *f* *p*  
 Ob *p* *f* *cresc* *mf*  
 Cingl *p* *f* *cresc* *mf*  
 alto (sib) *mf* *cresc* *mf* *d.m.*  
 Sax ten (sib) *mf* *cresc* *mf* *d.m.*  
 (mib) *mf* *cresc* *mf*  
 Cl 1<sup>a</sup> 2<sup>a</sup> *p* *f* *cresc* *mf*  
 (sib) *p* *f* *cresc* *mf*  
 Cl b (sib) *p* *f* *cresc* *mf*  
 Fg 1<sup>a</sup> 2<sup>a</sup> *mf* *cresc* *mf*  
 Clg 1<sup>a</sup> 2<sup>a</sup> *mf* *cresc* *mf*  
 Cor (fa) 1<sup>a</sup> 2<sup>a</sup> *f* *cresc* *mf*  
 Corn a pist (sib) 1<sup>a</sup> 2<sup>a</sup> *f* *cresc* *mf*  
 Tr (sib) 1<sup>a</sup> 2<sup>a</sup> *f* *cresc* *mf*  
 Tbn 1<sup>a</sup> 2<sup>a</sup> *p* *f* *cresc* *mf*  
 Tba 1<sup>a</sup> 2<sup>a</sup> *p* *f* *cresc* *mf*  
 Timp *p* *cresc* *mf*  
 Camp III *p* *cresc* *mf*  
 Pi *ppp* *dolo cresc* *mf*  
 Gr C *p* *f* *cresc* *mf*  
 Cel *p* *f* *cresc* *mf*  
 Arpa *p* *f* *cresc* *mf*  
 Arpa *p* *f* *cresc* *mf*  
 Vi I *p* *f* *cresc* *mf*  
 Vi II *p* *f* *cresc* *mf*  
 Ve *p* *f* *cresc* *mf*  
 Vc *p* *f* *cresc* *mf*  
 C *p* *f* *cresc* *mf*

188 Meno mosso (♩ = 63)  
 Più mosso allarg. Meno mosso (♩ = 63)

UE 6638



## 189 Moderato (♩ = 100-112)

Fl: *p dolce*, *pp*, *p espr*

Ob: *p*

Alto Sax: *p*

Ten Sax: *p*

Cl 1 (Sib): *p*, *p dolce*, *dim*, *pp*, *p*, *p*

Cl 2 (Sib): *p*, *p dolce*, *dim*, *pp*, *p*, *p*

Fg: *p*, *p dolce*, *dim*, *pp*, *p*, *p*

Cor (Fa): *p dolce*

Timp: *pp*

Trgl: *pp*

Pr: *pp*

Cel: *p*

Arpa: *pp*

Arpa: *mf*, *dim*, *p*, *p*

Die Dinge aber. . . . .

## 189 Moderato (♩ = 100-112)

Vi I: *con sord*, *p*, *p*, *p*

Vi II: *con sord*, *p*, *senza sord*, *p*

Ve: *con sord*, *p*, *senza sord*, *p*

Vc: *con sord*, *p*, *senza sord*, *p*

Cb: *mf*, *p*, *senza sord*, *p*



nehmen allmählich

190

VI I

VI II

Ve

Vc

Cb

1° 3°  
senza sord  
p

tutti

senza sord  
p espi

cresc

cresc

cresc

p espi

cresc

191

poco allarg.

192

a tempo (♩ = 92)

ihre ursprüngliche Gestalt an — — — — — und ihre ursprünglichen

191

poco allarg.

192

a tempo (♩ = 92)

[illegible]

Platze wieder ein

3 soli

*mf* *espr* *gli altri*

*mf* *espr* *div*

*p*

*p*

*pp*

*p*

*espr*

*p* *espr*

*poco rit* *molto rit*

104

$\text{♩} = 54$   
a tempo  
(♩ = 80-84)

Fl<sup>1, 2</sup> *pp*  
Fl<sup>3, 4</sup> *pp*  
Sax (S, B) *pp*  
(m, B) Cl *pp*  
(S, B) Cl *pp*  
(S, B) Fg *pp*  
Cor (Fa) *p espr*  
Timp *pp*  
Trgl *pp*  
Cel *f*  
Arpa *f*  
Arpa *pp*  
Arpa *pp*

Vorhang fällt langsam

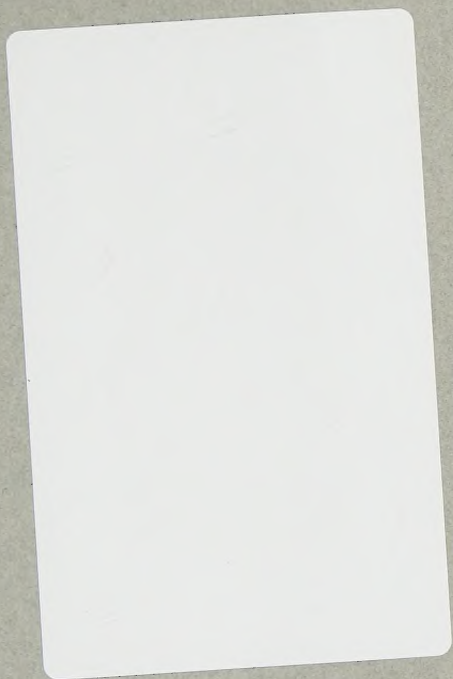
[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The staves are arranged in a traditional orchestral layout, with woodwinds and brass at the top and strings at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'dim' (diminuendo). The score is written in a single system, with each instrument or section having its own staff. The overall appearance is that of a professional musical manuscript.









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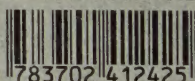
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